

MUSIC - UNIVERSITY OF TORONTO



3 1761 12213196 4

FRIDOLIN.

---








*Handwritten text, possibly a signature or date, in the top right corner.*











Digitized by the Internet Archive  
in 2024 with funding from  
University of Toronto

<https://archive.org/details/31761122131964>



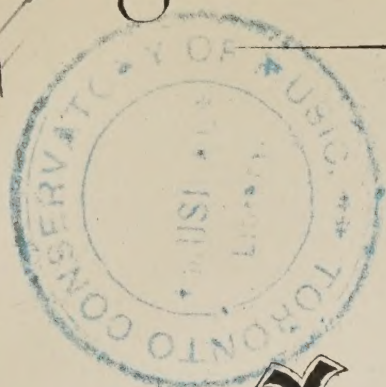




EXPRESSLY COMPOSED FOR THE

# Birmingham Triennial Musical Festival.

—1873.—



1002

## F R I D O L F OR THE MESSAGE TO THE FORGE.

### Dramatic Cantata.

THE WORDS FOUNDED ON SCHILLER'S BALLAD

"DER GANG NACH DEM EISENHAMMER."

BY

Germinia Rudersdorff.

*The Music Composed*

BY

ALBERTO RANDEGGER.

*Ent. Sta. Hall.*

*Price in Paper Covers  
in Cloth Boards*

London,  
CHAPPELL & CO 50, NEW BOND STREET.

*Where may be had,*  
THE SEPARATE VOICE, & STRING PARTS.

1258  
14.12.45



M

1533

R2F7



FRIDOLIN.

# INDEX.

No.			PAGE
	PROLOGUE .....	Chorus .....	" A pious youth was Fridolin " ..... 1
1.	RECITATIVE AND SONG.....	Fridolin .....	{ " Arising from the lap of star-clad night " ... } { " None but holy, lofty thoughts " ..... } 5
2.	SCENA.....	Hubert .....	" Proceed, thou hateful minion " ..... 16
3.	CHORUS OF HUNTERS.....		" Hark ! the horn awakes the morn " ..... 34
4.	DUET .....	Count and Hubert .....	" And wherefore, Hubert, tarriest thou behind ? " ..... 49
5.	CHORUS OF HANDMAIDENS.....		" Calmly flow the equal hours " ..... 69
6.	RECITATIVE AND SONG.....	Countess .....	{ " Repose and peace, within, without " ..... } { " No bliss can be so great " ..... } 81
7.	RECITATIVE AND DUETTINO	Fridolin and Countess...	{ " With urgent message hence I'm sent " ..... } { " Above yon sun, the stars above " ..... } 86
8.	RECITATIVE AND QUARTETT {	Count, Countess, Fridolin, and Hubert. }	{ " Now know I, Hubert, thou speak'st true " } { " With anxious foreboding " ..... } 93
	{ DANCE AND CHORUS OF VILLAGERS .....		" Song is resounding " ..... 114
9.	{ PRAYER AND SCENA.....	Fridolin and Chorus ...	{ " But hark ! the organ's solemn sound " ..... } { " Guardian angels sweet and fair " ..... } 131
10.	RECITATIVE AND SONG.....	Count.....	{ " The wildest conflicts " ..... } { " O woman, with the pure and guileless face " } 148
11.	DUET .....	Countess and Count .....	" My Waldemar, how err'd thine Eglantine " ... 156
	{ THE FORGE SCENE—CHORUS OF SMITHS .....		" Gift of demons, raging fire " ..... 172
12.	{ SCENA .....	{ Hubert, Fridolin, Count, Countess, and Chorus. }	{ " Its fierce impatience " ..... } 197
	{ EPILOGUE .....		" Join we all the glorious song " ..... 211







# FRIDOLIN.

## DRAMATIS PERSONÆ.

WALDEMAR, *Count of Saverne.*

EGLANTINE, *Countess of Saverne.*

FRIDOLIN, *Page to the Countess.*

HUBERT, *Squire to the Count.*

*Chorus of Huntsmen, Handmaidens to the Countess, Peasants and Smiths.*

*Period, 1400.*

IN the preface to his admirable English version of Schiller's *Poems and Ballads*, the late Lord Lytton observed :—  
"Schiller, speaking of this ballad, which he had then nearly concluded, says that 'accident had suggested to him a very pretty theme for a ballad,' and that 'after having travelled through Air and Water,' alluding to *The Cranes of Ibycus* and *The Diver*, 'he should now claim to himself the element of Fire.' Hoffmeister supposes, from the name of Saverne—the French orthography for Sabern, a town in Alsatia—that Schiller took the material for his tale from a French source, though there are German legends analogous to it." The

## ARGUMENT

of the story, as set forth in this Cantata, which closely follows Schiller, may be stated thus :—

Fridolin and Hubert are in the service of the Count of Saverne. Hubert, aspiring to win the affections of the beautiful Countess, conceives a violent hatred of Fridolin, whom he regards as an obstacle in his path. Taking advantage of Fridolin's loyal devotion to the Countess, Hubert excites the jealousy of the Count, and prompts a stern revenge. The Count forthwith writes to some mechanic serfs, ordering that whoever comes asking a certain question shall be at once thrown into their furnace. Fridolin, innocent of wrong and unconscious of danger, receives the "message to the forge;" but, ere setting out, he waits upon his mistress for such commands as she might have to give. The Countess desires him to enter the chapel he would pass on his way, and offer up a prayer for her. Fridolin obeys, and thus saves his life; but vengeance overtakes the traitor, Hubert, who, going to the Forge to learn whether the plot has succeeded, himself asks the fatal question, "Is obeyed your lord's command?" and himself becomes the victim. Fridolin subsequently appears, and is about to perish likewise, when the Count and Countess, between whom explanations have taken place, arrive on the scene, to preserve the innocent, and to learn the fate of the guilty.

## PROLOGUE.

A pious youth was Fridolin,  
Who served the Lord with zeal;  
And did his duty faithfully,  
Come thereby woe or weal.

For this, when subtle foe conspired,  
And sought o'er him to boast,  
About his path, in direst need,  
Kept guard the angel host.

SCENE I.—*Park in front of COUNT SAVERNE'S  
Castle. Dawn of day.*

FRIDOLIN, *placing flowers upon the balcony of the  
COUNTESS'S apartments.*

*Fridolin.*

*Recit.*—Arising from the lap of star-clad night,  
Where erst he lay in dreams of sweetest light,  
Up soars the day, and, shaking free his wings,  
On ferns and grass and blossoms dewdrops flings;  
His kiss receives with rosy blush the earth,  
His glance incites the birds to songs of mirth.  
In these first hours of new-awakened day,  
The soul yields gladly to his gentle sway,  
And, rend'ring up each sense to soothing calm,  
Enraptured tastes of Hope's delicious balm.

*Air.*—None but holy, lofty thoughts  
Fill my soul and form themselves to prayer—  
Prayer for her whose boundless worth,  
Like her beauty, passes all compare.  
When an orphan, and alone  
In the cold and heartless world I stood,  
Tend'rest love on me she shed  
Like an angel, bountiful and good.  
As the beacon shows his path  
To the doubting wand'rer from afar,  
So her peerless virtue proved,  
Through life's devious ways, my guiding star.  
Fragrant blossoms bright with dew,  
Of my grateful heart the thanks convey,  
Tell her that her slightest wish,  
E'en till death, I will with pride obey.  
Life or death—whate'er betide, I'm thine,  
Bounteous, noble, beauteous Eglandine.

[*Exit.*



*Enter* HUBERT.

*Hubert.*

*Recit.*—Proceed, thou hateful minion, on thy path,  
Unconscious of my jealousy and wrath.  
So well in artful speech thy tongue is trained  
That, spoilt and pamper'd, thou hast favour  
gained

Where I am scorned, and spurned, and overthrown,  
Because my heart's deep love I dared to own.

*Andante.*—For one kind glance from out those  
eyes divine

My life-blood I would gladly, freely, give ;  
To press one only kiss upon those lips  
Would be to die with bliss, yet, dying, live.  
Her matchless beauty words cannot pourtray,  
Nor tell her softest look's all-potent sway.  
From her sweet presence flows ethereal light,  
Deprived of her, I wander lone in night ;  
Her charms, her graces so my being thrall  
That I must gain her love, or, failing, fall.

*Recit.*—Dispelled by jealous rage is hope's fond  
dream,

And hatred rules where love has reign'd supreme.  
My rival to destroy, revenge to gratify,  
I'd move or heaven or hell, remorse and death  
defy.

*Allegro.*—A thousand hideous deaths I'd make  
him die,

And, gloating o'er his pain, stand scoffing by ;  
I'll drain the brimming cup of sternest hate,  
And with unfaltering hand prepare his fate.

(*Horns are heard on all sides calling to the chase.*)

# CHORUS OF HUNTERS.

## I.

Hark ! the horn  
Awakes the morn !  
Sleep, away,  
'Tis break of day !  
Saddle the horses,  
Unkennel the hounds,  
Mount quick, and follow  
Their free joyous bounds ;  
Waken the echoes far and near,  
We go, we go to hunt the deer !  
Tally-ho ! tally-ho ! tally-ho !

## II.

See the chase,  
With eager face,  
Leaves his lair,  
And snuffs the air ;  
Wildly then dashing  
Through forest and field  
Breasts he the river,  
Disdaining to yield.  
Quicker ride on—he stands at bay !  
Hurrah ! a stag is ours to-day !  
Tally-ho ! tally-ho ! tally-ho !

*Enter* COUNT WALDEMAR.

*Count.*

And wherefore, Hubert, tarriest thou behind ?

*Hubert.*

My lord, unfit for sport is heart and mind ;  
Reflections grave I have, and anxious thought.

*Count.*

Say, what the cares with which thy soul is  
fraught ?

*Hubert.*

How happy, noble master, should'st thou be  
With all the blessings Heav'n has given thee :  
Rank, riches, and a virtuous lady's love,  
Which stands the flatterer's wiles and snares  
above.

*Count.*

Weak, erring, frail are women, one and all,  
And in temptation's trial prone to fall ;  
To safer care mine honour I confide—  
Who dares to lift his eyes on Saverne's bride ?

*Hubert.*

Thou sayest well ; the knave, howe'er high born,  
Who thus could sin, deserves contempt and  
scorn.

*Count.*

By Heaven ! thou speakest not of one who lives !

*Hubert.*

(Had I but silence kept—my mind misgives)  
I held what's known to all as known to thee.

*Count.*

The truth I cannot deem such infamy.

*Hubert.*

So blind thy trust that thou hast never seen  
Where Fridolin's affection long hath been ;  
How on your lady's smiles he feasts his eyes,  
And to his lute enamoured ditties sighs.

*Count.*

Ah ! is it so ? then let the traitor seek  
Mercy of Heaven, ere I my vengeance wreak !

*Count.*

*Hubert.*

Death and destruction	Death and destruction
Fall upon his head ;	Fall upon his head ;
Just retribution	Grim retribution
Let the traitor dread.	Shall my rival dread.

*Hubert.*

My lord, thy trusty Hubert knows full well  
A stern, but righteous doom—list, while I tell.

'Mid yon gloomy mountains,  
In darkest ravine,  
Where sunbeams ne'er enter,  
The moon is ne'er seen,  
Hid by rocks o'erhanging,  
With fir trees o'ergrown,  
Remote from all dwellings,  
A forge stands alone.  
Wide furnaces roaring,  
The glare of fierce brands,  
Anvils clanging, resounding,  
Reveal where it stands.



There, toiling like demons,  
 'Mid encompassing fire,  
 Are men fit and ready  
 To work thy desire.  
 Wild, reckless, and daring,  
 Dark deeds their delight;  
 Let them wreak thy vengeance,  
 And his guilt requite.

*Count.*

Thou speakest well, this wretched knave  
 Shall find in yonder depths his grave.  
 Thy tablets, quick, and I will pen  
 A message to those daring men. (*Writes.*)

"Mark, ye serfs, your lord's command  
 Written by his own stern hand.  
 My fair honour, my good name,  
 Foulest traitor would defame.  
 To your forge if one should speed,  
 Asking—of these words take heed—  
 'Is fulfilled your lord's decree?'  
 Grasp with iron hand—'tis he.  
 Have no pity, thrust him stern  
 Where the fiercest fires do burn;  
 Great the traitor's vile offence,  
 Great shall be his recompense."

Despatch with speed the fatal message, haste,  
 My heart, impatient, yearns revenge to taste.

*Count.*

*Hubert.*

Death and destruction	Death and destruction
Fall upon his head;	Fall upon his head;
Just retribution	Grim retribution
Let the traitor dread.	Shall my rival dread.

## SCENE II.—*The LADY WALDEMAR'S Chamber.*

*The LADY WALDEMAR and her handmaidens.*

*Chorus.*

Calmly flow the equal hours,  
 As we sit around the loom,  
 Weaving with a skilful hand  
 Many-colour'd flowers' bloom.  
 All around is hush'd and still,  
 Save the pensive nightingale  
 Who to Zephyrs tells his love  
 As they sport o'er hill and dale.  
 Passed 'mid labour, love, and song,  
 Full of tranquil joy's our life:  
 But from minstrel's chanted tale  
 Know we of the world's rude strife;  
 Happy days were those we've spent,  
 Happier days are yet in store.  
 Thus, o'er placid waves life's bark  
 Glides unto the happiest shore.

*Countess.*

*Recit.*—Repose and peace, within, without,  
 A dreamland this of rest,  
 Wherein I dwell, its happy queen,  
 By love enthron'd and blest.

*Air.*—No bliss can be so great  
 As that the loving soul o'erflows,  
 When one dear cherish'd heart  
 With kindred love responsive glows,  
 To feel there is no thought,  
 No joy, no hope, nor fond desire,  
 Which does not answering thought,  
 And joy, and hope, and wish inspire.  
 Thus blest by holy love,  
 A glorious and effulgent light,  
 The earth, the sky, all things,  
 Bathes in its heavenly radiance bright.  
 So love me well, sweetheart,  
 As I love thee, my dearest, best;  
 Yea, love me well, sweetheart,  
 And in thy love for aye I'll rest.

*Enter FRIDOLIN.*

*Fridolin.*

With urgent message hence I'm sent,  
 Towards the forge my steps are bent;  
 Say, dearest lady, ere I go,  
 What loving duty best to show?

*Countess.*

No squire has e'er so faithful been  
 As thou, my gentle Fridolin;  
 And though my fancy nought demands  
 Thy zeal my gratitude commands.

*Fridolin.*

Thy gratitude! the grace is thine,  
 If there be debt, the debt is mine;  
 I owe thee, lady, more to-day  
 Than life's devotion e'er can pay;  
 My thankful heart no rest can feel  
 But serving thee in duty leal.

*Countess.*

Then listen, gentle cavalier,  
 If to a chapel thou draw near  
 Turn thee aside, bend low the knee,  
 And offer up a prayer for me.

*Fridolin.*

Such fervent prayer my gratitude inspires,  
 That thy behest but meets my own desires.

*Ensemble.*

Above yon sun,  
 The stars above,  
 Eternal reigns  
 A God of love.  
 His pity mild,  
 His mercy, grace,  
 With loving arms  
 All worlds embrace.  
 A faithful heart's  
 Devoted prayer,  
 Attaining heav'n,  
 Finds audience there.

FRIDOLIN, on the point of leaving, kisses the  
 hand of the COUNTESS, at the same moment  
 enter COUNT WALDEMAR and HUBERT.



*Count (aside).*

Now know I, Hubert, thou speak'st true,  
Audacious knave! he this shall rue.

*(Harshly to the Countess.)*

My lady, pray, why now alone?  
And where are all your women gone?

*Countess.*

Oh Waldemar! that look of rage  
Some dire event must sure presage!

*Count (ironically).*

Sweet lady mine, men's humours change;  
From smiles to frowns they easy range.

*(Sharply to Fridolin.)*

Fair Squire of Dames, why such delay?  
Haste, and my orders prompt obey.

QUARTETT.—*Countess.*

With anxious foreboding  
My soul is oppress'd;  
Wherein, O my husband,  
Have I now transgress'd?  
What darkness hangs o'er me?  
What fate is before me?  
Thy aid, Heaven, lend  
And peace to us send.

*Count.*

With rage overwhelming  
My soul is oppress'd;  
Those eyes seeming guileless  
His love saw confess'd.  
Wild passion comes o'er me,  
Revenge lies before me,  
My wrath shall descend  
His false heart to rend.

*Fridolin.*

With gloomy foreboding  
My soul is oppress'd;  
Why frowns my dear master?  
How have I transgress'd?  
What darkness hangs o'er me?  
What fate is before me?  
Thy aid, Heaven, lend  
And peace to us send.

*Hubert.*

With hatred o'erwhelming  
My soul is oppress'd;  
But death's my avenger,  
On him I detest.  
Love's passion comes o'er me;  
Success lies before me.  
Thy aid, Fortune, lend,  
No power him defend.

SCENE III.—*A glade in the forest, on one side  
a chapel. Villagers dancing.*

*Chorus.*

Song is resounding,  
Dancers are bounding,  
Whirling and swinging,  
Laughing and singing,  
Filled they with pleasure,  
Keeping the measure.  
Sporting, wooing,  
Now pursuing,  
Clasping, gliding,  
Now dividing,  
Faster, faster,  
Mirth is master.

Music and mirth are the gods of the hour,  
Dancing and laughing, own we their power.

*(The organ is heard from the chapel.)*

But hark! the organ's solemn sound  
In strains celestial floats around.  
Let us, with gratitude and praise,  
In holy hymn our voices raise.

*Choral Prayer.*

Guardian angels, sweet and fair,  
Deign to hear our lowly prayer;  
Guide our steps through toil of day  
With your wise and gentle sway.  
When our eyes are closed in sleep  
Watch beside our pillow keep;  
Guardian angels, sweet and fair,  
Answer send to this our prayer.

*Enter Fridolin during the prayer.*

*Fridolin.*

Oh holy sounds! oh blessed hymn of praise!  
What peace is theirs who trustful voices raise  
In Heaven's high courts to Heaven's Great King!  
Earth's cares and sorrows vanish from this place,  
The weeping mourner dries his tearful face,  
Again in gladsome strains to sing.

*Chorus.*

Sancta Maria, enthronèd above,  
Hear us, and bless us, dear Mother of love

*Fridolin.*

In darkness wand'ring, and by fear oppress'd,  
No light to cheer his path, no place of rest,  
For help the weary pilgrim cries.  
The prayer is heard, and on his gloomy way  
Is shed the glory of celestial day;  
He sees the Sun of Heaven arise.

*Chorus.*

Sancta Maria, enthronèd above,  
Hear us, and bless us, dear Mother of love.

*Fridolin.*

My noble lady, gentle mistress mine,  
Full lowly bending at yon sacred shrine,  
For thy sweet welfare I will humbly pray,  
And so thy wish, as my desire, obey.

*Chorus.*

Sancta Maria, &c.



SCENE IV.—*Chamber in the Castle.**Count Waldemar.*

*Recit.*—The wildest conflicts rage within my fever'd soul ;  
Revenge, regret, tear at my heartstrings each in turn.

I hate myself, since honour bids to love no more,  
And watch, with anguish keen, my hopes to ashes burn.

*Air.*—O woman, with the pure and guileless face,  
What boundless faith I once in thee did place !  
Attun'd to truth, thy low, melodious voice  
Brought calm content, and bade my heart rejoice.

No care disturb'd, but at thy presence fled,  
On all around by thee was blessing shed.

Distrust and doubt were strangers to my breast,  
When, in thy love, my life found peace and rest.

I knew thee fair ; I fondly deem'd thee true,  
And loved thee well with love that ever grew.  
Now all is o'er, and on my coming years  
A grief has fallen, too keen, alas, for tears.

*Enter Countess.**Countess.*

My Waldemar, how erred thine Eglantine  
That thou couldst doom her thus in grief to pine ?

*Count.*

How erred she ? ask thy conscience if thou dare,  
To thine own heart lay all its frailty bare.  
Didst not to traitor's suit incline thine ear,  
Conceal his guilt, keep him thy presence near ?

*Countess.*

That I did wrong, repenting I confess,  
But shame and fear were cause of dire distress.  
My tender heart would e'en a traitor screen,  
And stand his guilt and thy fierce wrath between.

*Count.*

Ah ! then 'tis true, and I was not deceiv'd !  
I clung to doubt, would fain have not believ'd !

*Ensemble.**Countess.*

Why did I not my heart obey ?  
Before him every action lay ?  
Oh ! nought were left me but to die,  
If love should from his bosom fly.

*Count.*

Though scarce confess'd, hope's feeble light  
Reliev'd the gloom of my dark night.  
As she is false, that hope must die,  
And peace for ever from me fly.

*Countess.*

Oh Waldemar ! canst thou not pardon me,  
For that I Hubert's guilt conceal'd from thee ?

*Count.*

What say'st thou ? Hubert ! do I hear aright ?  
Or doth a hideous dream my soul affright ?

*Countess.*

'Twas even so—he basely has transgress'd,  
And in mine ear unholy love confess'd.

*Count.*

I see it all ! the scales fall from my eyes,—  
But Fridolin !—the forge once gain'd, he dies.  
For know, the traitor's false and lying tongue  
Charg'd him with guilt, and I have done foul wrong.

*Countess.*

Oh frightful fate ! yet Heaven's protecting hand  
Will keep him safe, despite thy rash command.  
Come, let us hasten to the place of dread  
Ere justice hurl its thunders on thy head.

*Ensemble.*

On swift-moving pinions of terror  
Let us fly,  
To rescue the victim of error  
Ere he die.

SCENE V.—*The Forge.**The Smiths working at the anvils and drinking.**Chorus.*

Gift of demons, raging fire,  
Fiercely blazing in grim ire,  
Hissing, spitting, sparks emit,  
Rushing, roaring, flare and flit !  
Now we stir thee, plunging deep,  
Till our pulses madly leap.  
Wield the hammer, swing it round,  
Strike the anvil, make it sound ;  
Quaff the goblet's ardent tide,  
Laugh at scruples, fear deride,  
Dashing, crushing, aught we dare,  
Smiting, shatt'ring, nought we spare.

*HUBERT enters hastily.**Hubert.*

Its fierce impatience to control  
No longer strives my jealous soul.  
Cease, noisy knaves, and answer me,  
*Have ye obeyed your Lord's decree ?*

*Chorus.*

Seize the traitor, smite and slay,  
Learn thyself how we obey.

*(They seize and drag him towards the furnace.)*



*Hubert.*

Back! O horror! ye mistake.  
Loose me, fiends, for mercy's sake!

*(They hurl him into the furnace.)*

*Chorus.*

Quaff the goblet's madd'ning tide,  
Laugh at scruples, fear deride,  
All who come our path across,  
Men or iron, are but dross.

*Enter FRIDOLIN.*

*Fridolin.*

Good smiths, your lord demands through me,  
*Have ye obey'd his high decree?*

*Chorus.*

Laugh at scruples, fear deride,  
Seize all traitors—

*The COUNT and COUNTESS enter in great haste.*

*Count.*

Hold! at your peril, touch him not,  
Poor victim of a fiendish plot.

*Chorus.*

Dread lord, we own thy sovereign sway,  
In life or death we thee obey.  
Ask yonder furnace it can tell  
Whether we do thy bidding well.

*Count.*

What mean ye knaves? beware my ire—  
Whom have ye killed?

*Chorus.*

Hubert, thy squire.

*Count and Countess.*

Oh! awful and mysterious Providence,  
Who judgest crime and guardest innocence

*(Organ, with chorus of women's voices, is heard  
in the distance.)*

*Chorus.*

Let your voices anthems raise,  
In heartfelt songs of grateful praise;  
Laud the justice, mercy, love,  
Of Him who reigns all worlds above.

#### EPILOGUE.

Join we all the glorious song,  
Lift our voices clear and strong;  
He, our Lord and God is just,  
In Him ever will we trust.  
All on earth that's true and right  
Precious is in Heaven's sight;  
And a wall of guardian fires  
Virtue shields when vice conspires.  
Join we, then, the glorious song,  
Lift our voices clear and strong,  
He, our Lord and God is just,  
In Him ever will we trust.



## FRIDOLIN.

ALBERTO RANDEGGER.

## PROLOGUE.

*MAESTOSO.*  
(M. M. ♩ = 52.)

*ff marcato.*  
*ff >*

*Silent.*  
*p*

*Silent.*  
*pp*

*cresc.*  
*sf*  
*dim.*  
*pp*

*pp*



SOPRANI.  
CONTRALTI.  
CHORUS.  
TENORI.  
BASSI.

POCO PIÙ.

(M. M. ♩ = 66.)

*mf**mf*

A pi-ous youth was Fri--do-lin, Who

A pi-ous youth was Fri--do-lin, Who

*p*

served the Lord with zeal, And did his du--ty faith-ful-ly, Come

served the Lord with zeal, And did his du--ty faith-ful-ly, Come

*p**sf*

there-by woe or weal.

For this,

there-by woe or weal.

For this,

*dim.*



when sub - tle foe con - spir'd And sought o'er him to

when sub - tle foe con - spir'd And sought o'er him to

boast, A - bout his path, in di - rest need, kept guard the an - gel

boast, A - bout his path, in di - rest need, kept guard the an - gel

A - bout his path, ..... in di - rest need,

host.

A - bout his

host.

(Swell.)

ORGAN. *pp*



path, . . . . kept guard the an- gel host. . . .

A- bout his path, kept guard the an- gel host. . . .

*p* *p* *p* *p* *pp* *ff<sup>v</sup>* ORCHESTRA.

Ped.

*ff* *dim.*

*poco rallto* *pp* *ppp* *Attacca subito*  
Nº 1.



# "FRIDOLIN."

5

No. 1.

ALBERTO RANDEGGER.

REC<sup>VO</sup> AND SONG. FRIDOLIN.

(M.M. ♩ = 46)

ADAGIO.

The musical score is written for piano and voice. It consists of five systems of staves. The piano part is in 3/4 time, with a tempo marking of ADAGIO and a metronome marking of (M.M. ♩ = 46). The key signature has one flat (B-flat). The score includes various dynamic markings: *ppp legato*, *pp*, *p*, and *Ped:*. There are also articulation marks like accents and slurs. The vocal part is indicated by a treble clef and a key signature change to two flats (B-flat and E-flat) in the first system. The piano part features complex chordal textures and arpeggiated figures. The score ends with a double bar line and a repeat sign.



## FRIDOLIN.

*p* tranquillo. Recit.

Dim. *pp* *poco rall.* A - - - ris - ing from the

Recit.

Detailed description: This system contains the first two staves of music. The vocal line (treble clef) begins with a half rest, followed by a quarter note G4, a half note A4, and a quarter note B4, then a recitative section. The piano accompaniment (grand staff) features a series of chords and moving lines in both hands, marked with 'Dim.' and 'pp poco rall.'.

lap of star-clad night, Where erst he lay in dreams of sweetest light,

Detailed description: This system contains the third and fourth staves. The vocal line continues with a melodic phrase. The piano accompaniment consists of sustained chords in the right hand and a simple bass line in the left hand.

Up soars the day....

ANDANTE.

And shak - ing free his

*Cres* *pp*

Detailed description: This system contains the fifth and sixth staves. The tempo is marked 'ANDANTE.' The vocal line has a crescendo leading into a triplet. The piano accompaniment features a triplet of chords in the right hand and a corresponding triplet in the left hand.

wings, On ferns and grass and blos - - - soms dew - - - drops

Detailed description: This system contains the seventh and eighth staves. The vocal line continues with a triplet. The piano accompaniment features a triplet of chords in the right hand and a corresponding triplet in the left hand.



flings ... His kiss receives with rosy blush the

*Recit.*

*pp*

*Recit.*

*Andante.*

earth; His glance incites the birds to songs of mirth.

*pp Andante.*

*Allegro scherz.*

*gva*

*Recit. p*

In these first

*Recit.*

*Andante*

hours of new-a-waken'd day, The soul yields glad-ly,

*p cantabile*

*pp*

*Andante*

Ped:



the soul yields glad - ly to his gen - tle sway, ...

*p* *a tempo*

*pp* \*

*a tempo*

And rend'ring up each sense to soothing

*p*

calm. En - - rap - tured tastes of Hope's de - li - cious

*f* *Dim:* *pp*

*pp* *Dim:* *pp*

*poco più sosten.*

balm.

*pp* *pp* *Rall.*



*p con espress.**Andantino. (M.M. ♩ = 76)*

None but ho - - - ly,

*pp**pp legato**Cresc.*

lof - - - ty thoughts

Fill my soul And

form themselves to pray'r, -

Pray'r for

*Cresc*

her whose bound - - - less worth, Like her

*Cresc*



beau-ty, like her beau-ty pass- - es all com -

*f* *p* *Dim.* *pp*

- pare! When an or- - - - phan, an

*p* *pp*

or- phan and a - lone . . . . . In the cold and heart - less

world, in the cold and heartless world I stood . . . .

*poco rall?* *a tempo* *p* *poco rall?* *a tempo*



*p* Ten . . . d'rest love on me she

*Cresc.* shed . . . ten-d'rest love on me she shed . . . Like an

*Poco meno.*

*Cres.* *Poco meno.*

*p* an . . . gel like an an . . . gel,

*Dim.*

*pp* *pp* *cantabile*

*rall. a poco*

boun . . . ti . ful, boun . . . ti . ful, and

*a poco* *Dim.* *Cres.* *Rall.* *long Dim.*

*R.H.* *Ped.* \*



*a tempo* 19

good.

*p con espres.*

As the bea - con shows his

*trem.*

path

To the doubt - ing wand' rer from a -

*Cresc.*

- far,

So ....

her peerless vir - tue prov'd

*legato*



Through life's de - vious ways, my guid - - - ing

*Dim.*

Ped: \*

star.... my gui - - - ding star. Fragrant

*pp*

blossoms bright with dew, Of my grate - - ful

*pp*

*sf*

heart the thanks con - - - vey....

*sf*



*Cres.*

Tell her, tell her that her slightest

*pp*

*Cres.*

*poco tratto*

wish E'en till death I will with pride o... bey... I

*sf* *poco tratto* *sf* *sf*

*Rall.* *Dim.* *a tempo*

will with pride o... bey..... Life or death, what.

*poco Rall.* *Dim.* *p* *a tempo*

*Ped.*

*animando* *Cres.* *f* *Tempo 1<sup>o</sup>*

e'er be-tide, I'm thine..... I'm thine, Bounteous,

*Cres.* *f* *Tempo 1<sup>o</sup>*

*animando*



*> Dim.* *> Cres.* *f* *con passione*  
no - ble, beauteous E - glan - tine .... Beauteous,

*> Dim.* *> Cres.* *f*

Ped: \* Ped: \*

*no - ble, beauteous E - glan - - - - - tine .....* *a tempo*

*Rall.* *a tempo*

Ped: \* Ped: \* Ped: \*

*sf* *sf*

*Dim.* *pp* *morendo*

*Dim.* *pp* 2 Ped: \*



## No. 2.

## SCENA - HUBERT.

*All.<sup>o</sup> Agitato.*

*ff*

*ff*

*ff*

HUBERT.

*f*

Pro.

*ff* Ped.

\*



*Recit.*

17

ceed, thou hateful minion, on thy path, Un-conscious of my

*Recit.*

jea-lou-sy and wrath.

*f a tempo*

*Andante*

So well in art-ful speech.... thy

*Rall.*

*pp*

*Allegro*  
(same movement)

tongue is train'd, That, spoilt and pamp'rd, thou hast favour

*Allo (same movt)*



gain'd,

Where I am scorn'd, and

L.H.

L.H.

*f* trem:

spurn'd,

and o-ver-thrown, .....

Be-cause my

*Poco meno**Poco meno*

heart's deep love, ....

my heart's deep love I

dared ...

.... I dared ..... to own !....



9/8

*legato*

*pp*

This system contains the first three measures of the piece. It features a vocal line and a piano accompaniment. The piano part begins with a *pp* (pianissimo) dynamic and includes the instruction *legato*. The key signature has two flats, and the time signature is 9/8.

*p*

For one kind

*pp*

This system contains measures 4 through 6. The vocal line has a *p* (piano) dynamic marking. The piano accompaniment has a *pp* marking. The lyrics "For one kind" are aligned with the vocal melody.

glance from out those eyes di - vine . . . . . My life - blood

This system contains measures 7 through 9. The lyrics "glance from out those eyes di - vine . . . . . My life - blood" are spread across the vocal line.

I would glad - ly, free - - ly give . . . . . To press one

3

This system contains measures 10 through 12. The lyrics "I would glad - ly, free - - ly give . . . . . To press one" are spread across the vocal line. A triplet of eighth notes is marked with a "3" in the piano part.



on - ly kiss up - on those lips Would be ..... to

die, to die ..... with bliss, ..... would be to

die ..... with bliss, ..... yet,

*Dim:*

*pp*

*poco rall:* *a tempo*

dy - - - - - ing, live!

*poco rall:* *Cres.* *a tempo*



Her

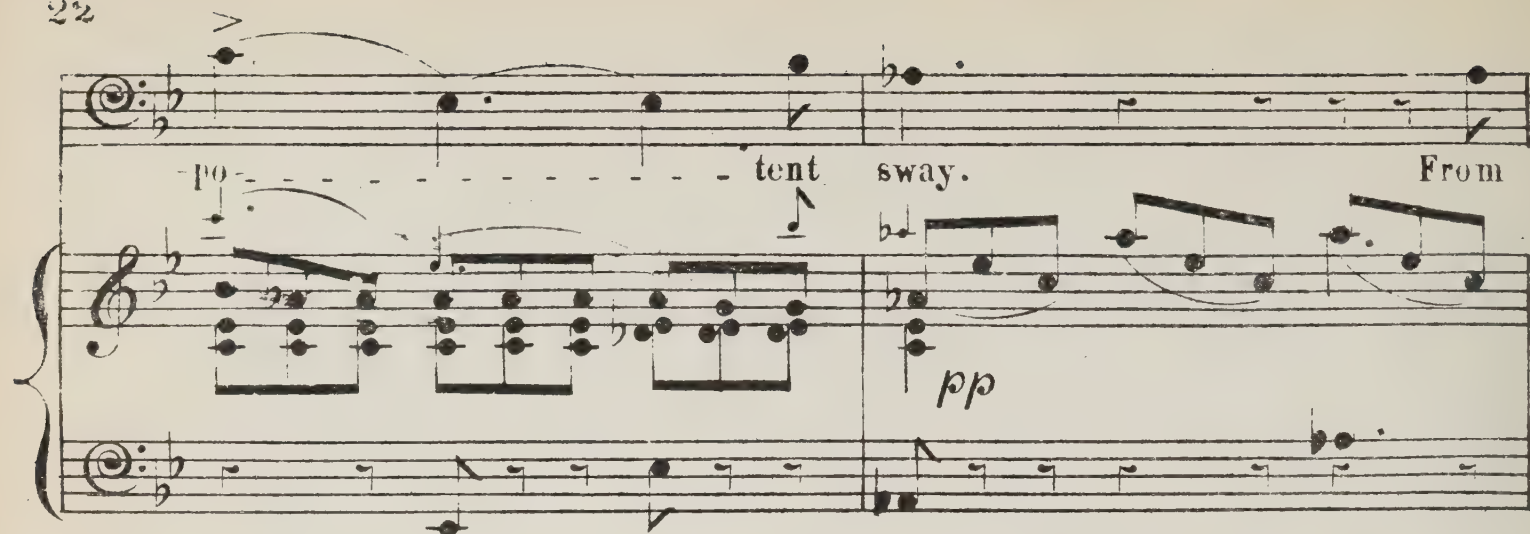
match - less beau - - - ty, words .....

words ..... can - not pour - - tray ..... Nor

tell her soft - - - est look's all -

The musical score is written for voice and piano. The vocal line is in a soprano or alto clef, and the piano accompaniment is in a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "Her match - less beau - - - ty, words ..... words ..... can - not pour - - tray ..... Nor tell her soft - - - est look's all -". The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand, often using chords. Dynamics include *pp* (pianissimo) and *f* (forte). The score is divided into measures by vertical bar lines, with some measures containing multiple notes or rests.





po- tent sway. From

*pp*



*p* her sweet pre- sence



flows e- the- real light,..... De- prived of



her, of her ..... I



wan - - - - - der, I wan - - - - - der lone . . . . . in

night. Her

*Cres.*

charms, her charms, her gra - - ces so my be - - ing

thrall That I must gain her love . . . . or,

*Cres.*

*p*



*animato*

fail . . . ing, fall . . . . . Her

*f* *animato.*

charms . . . . her gra . . . ces

*sempre cres.*

*poco allargando*

so . . . . . my be . . . ing = thrall . . . That

*ff poco allargando*

*Cres.*

I must gain her love . . . that I must



*rall. assai*

gain ..... must gain her love, or, fail- ing,

fall .....

*pp*

*Recit:*

*Allegro agitato*

*ff*

*sf*

*Recit.*

Dispell'd by jealous rage is

hope's fond dream, *a tempo*

*ff*

*sf*



*Recit.**a tempo*

And ha\_ \_ tred rules where love has reign'd su-preme.

*ff a tempo**Recit.**Recit*

My rival to destroy,

revenge to grati\_

*Recit.**a tempo.**Recit*

\_fy, ....

I'd move or Heav'n or hell,....

*a tempo.**p*

.... re\_ \_ morse ....

and death ....

de\_ \_ fy!



... *Allegro.*

*Cresc.* *Cresc.*

*marcato.*

A thou - sand hi - deous deaths, I'd make .... him

*marcato.*

die, And gloating o'er his pain, stand scoff - ing by! I'll



drain the brimming cup of stern - - - est hate, And

with un - fal - t'ring hand pre - - pare ..... his fate!

A thousand hideous deaths

I'd make him die!



And gloat - - - ing o'er his

pain . . . . . stand scoff - - - - ing

by . . . . . And gloat - - - ing o'er his

pain . . . . . stand scoff - - - - ing



by!..... I'll drain the brim ..... ming

*Cresc.* *Cresc.*

cup ..... of stern ..... est

hate ..... And with un .. fal ..... t'ring

hand ..... pre ..... pare ..... his



fate. A thousand hideous deaths ....

I'd make him die, And gloating o'er his

pain ....

stand scoff .. ing

by.

I'll drain the brim .. ming



cup of stern . . est hate, And with un . . fal . . t'ring

hand, And with un . fal . . . . . t'ring

*ff*

hand . . . . . pre . . . pare his

*p*

fate . pre . . pare his fate . . . . .

*ff*



... pre - - - pare ..... his fate ..... pre

*ff*

3

3

3

3

3

3

- pare ..... his fate .....

*ff*

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3

3



ALLEGRO VIVACE. (M.M. = 126.)

CONTRALTI.

TENORI I.

TENORI II.

BASSI I.

BASSI II.

CORNI.

ALLEGRO  
VIVACE.



The musical score is written for a vocal part and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 2/4. The score is divided into two systems. The first system contains five staves. The first staff is a vocal line with lyrics: "Sleep a - way! ... a - way! ... 'Tis break of day!". The second and third staves are piano accompaniment. The fourth and fifth staves are vocal lines with lyrics: "Sleep a - way! ... a - way! ... 'Tis break of day! Saddle the" and "Sleep a - way! ... a - way! ... 'Tis break of day! Saddle the hor - - ses!". The second system contains four staves. The first staff is a vocal line with lyrics: "hor - - ses! Unkennel the hounds!". The second and third staves are piano accompaniment. The fourth and fifth staves are vocal lines with lyrics: "Un - kennel the hounds! Mount quick and fol - - low," and "Un - kennel the hounds! Mount quick and fol - - low,". The piano part includes dynamic markings such as *ff.* and *ff.*, and various musical notations including slurs, accents, and ties.

Sleep a - way! ... a - way! ... 'Tis break of day!

Sleep a - way! 'Tis break of day! Saddle the

Sleep a - way! 'Tis break of day! Saddle the

Sleep a - way! ... a - way! ... 'Tis break of day! Saddle the hor - - ses!

Sleep a - way! 'Tis break of day! Saddle the hor - - ses!

hor - - ses! Unkennel the hounds!

hor - - ses! Unkennel the hounds!

Un - kennel the hounds! Mount quick and fol - - low,

Un - kennel the hounds! Mount quick and fol - - low,



Mount quick and fol- - low, fol- - - low Their free, joy-ous

Mount quick and fol- - - low, fol- - - - low Their free, joy-ous

fol- - - - low Their free, joy-ous

fol- - - - low Their free, joy-ous

**A** *f* **A** **A** **A** **A**  
Hark! hark! hark the horn! ..... Hark!

bounds! Waken the echoes far and near.

bounds! Waken the echoes far and near.

bounds! Waken the echoes far and near.

bounds! Waken the echoes far and near.

**A** *f* **V** **V** **V** **V** **V**



hark! hark the horn!..... Waken the echoes far and

We go, we go to hunt the deer! Waken the echoes far and

We go, we go to hunt the deer! Waken the echoes far and

We go, we go to hunt the deer! Waken the echoes far and

We go, we go to hunt the deer! Waken the echoes far and

near, We go, we go to hunt the deer! Tal-ly-ho! Tal-ly-

near, We go, we go to hunt the deer! Tal-ly-

near, We go, we go to hunt the deer! Tal-ly-ho! Tal-ly-

near, We go, we go to hunt the deer! Tal-ly-ho! Tal-ly-

near, We go, we go to hunt the deer! Tal-ly-ho! Tal-ly-

**B**



First system of the musical score. It consists of five staves. The top staff is a vocal line with lyrics: "- ho!..... Tallyho! Tally - ho!..... Tally -". The second staff is a vocal line with lyrics: "- ho!..... Tally - ho!..... Tally -". The third staff is a vocal line with lyrics: "- ho!..... Tally - ho! Tally - ho!..... Tally - ho!..... Tally -". The fourth and fifth staves are piano accompaniment. The piano part includes various musical notations such as notes, rests, and dynamic markings like *f* and *mf*.

Second system of the musical score. It consists of five staves. The top staff is a vocal line with lyrics: "- ho!..... Tally - ho! Tally - ho! Tallyho!..... Tally - ho!.....". The second staff is a vocal line with lyrics: "- ho!..... Tally - ho! Tally - ho! Tally - ho!.....". The third staff is a vocal line with lyrics: "- ho!..... Tally - ho! Tally - ho! Tally - ho!.....". The fourth and fifth staves are piano accompaniment. The piano part includes various musical notations such as notes, rests, and dynamic markings like *f* and *mf*.



39

A musical score for the song 'Tallyho'. The score is written for a vocal soloist and a piano accompaniment. The vocal part is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is on two staves (treble and bass clefs) with a key signature of one sharp. The tempo is marked 'Moderato'. The score consists of eight measures. The lyrics are: 'Tallyho! Tally-ho! Tallyho! Tally-ho! Tallyho! Tally-ho! Tallyho! Tally-ho!'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some measures containing chords. The score is printed on a single page with a decorative border.

Musical score for "Tallyho". The score is written for a vocal soloist and a piano accompaniment. The vocal part is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is on two staves (treble and bass clefs) with a key signature of one sharp. The tempo is marked "Moderato". The score consists of eight measures. The lyrics are: "Tallyho! Tally-ho! Tallyho! Tally-ho! Tallyho! Tally-ho! Tallyho! Tally-ho!". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some measures containing chords. The score is printed on a single page with a decorative border.

The musical score is arranged in three systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The vocal line begins with a soloist singing "ho! Tally- ho!..... Tally- ho! Tally- -- ho!.....". The chorus then enters with "- - ho! Tally- ho! Tally- -- ho!..... Tally- ho! Tally-". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a crescendo leading to a final section marked "D". The score is printed on a single page with a page number "15159" at the bottom left.



*f* Tally - ho! Tally - ho! Tally - ho!..... Tally -

-- ho! Tally - ho! Tally - ho! Tally - ho! Tally - ho!..... Tally -

-- ho! Tally - ho! Tally - ho! Tally - ho! Tally - ho!..... Tally -

-- ho! Tally - ho! Tally - ho! Tally - ho! Tally - ho!.....

-- ho! Tally - ho! Tally - ho! Tally - ho! Tally - ho!.....

*ff* E

-- ho! Tally - ho! Tally - ho!.....

-- ho! Tally - ho! Tally - ho!.....

-- ho! Tally - ho! Tally - ho!.....

Tally - ho! Tally - ho! Tally - ho!.....

Tally - ho! Tally - ho! Tally - ho!.....

*ff* E



fl *f* >

See!...

See!... See!...

See!... See! the

*dim.* *p* *pp* *cres.* *ff*

..... the chase With ea - - - ger face, Leaves his lair,.... And snuffs,

..... the chase..... With ea - ger face, Leaves his lair, And

See!..... the chase With ea - ger face, Leaves his lair, And

See!..... the chase With ea - ger face, Leaves his lair,.... And snuffs,

chase,.... the chase With ea - ger face, Leaves his lair, And



..... and snuffs the air!

snuffs the air! Wild\_ly then dash\_ing

snuffs the air! Wild\_ly then dash\_ing

..... and snuffs the air! Wildly then dash\_ing Through

snuffs the air! Wildly then dash\_ing Through

*ff*

Through forest and field, Breasts he the ri\_ver,

Through forest and field, Breasts he the ri\_ver,

forest and field, Breasts he the ri\_ver,

forest and field, Breasts he the ri\_ver,



See! See! See the chase!.....

Dis-dain-ing, dis-daining to yield! Quicker ride

Dis-dain-ing, dis-daining to yield! Quicker ride

Dis-dain-ing, dis-daining to yield! Quicker ride

Dis-dain-ing, dis-daining to yield! Quicker ride

..... See! See! See the chase!.....

on, he stands at bay, Hurrah! a stag is ours to-

on, he stands at bay, Hurrah! a stag is ours to-

on, he stands at bay, Hurrah! a stag is ours to-

on, he stands at bay, Hurrah! a stag is ours to-



44 *f*

..... Quicker ride on, he stands at bay, Hurrah! a stag is ours to-

-day! Quicker ride on, he stands at bay, Hurrah! a stag is ours to-

-day! Quicker ride on, he stands at bay, Hurrah! a stag is ours to-

-day! Quicker ride on, he stands at bay, Hurrah! a stag is ours to-

-day! Quicker ride on, he stands at bay, Hurrah! a stag is ours to-

**G**

-day! Tally-ho! Tally-ho!..... Tally-ho! Tally-

-day! Tally-ho!..... Tally-

-day! Tally-ho! Tally-ho!..... Tally-ho! Tally-

-day! Tally-ho! Tally-ho!..... Tally-ho! Tally-

-day! Tally-ho! Tally-ho!..... Tally-ho! Tally-

**G**



ho!..... Tally - ho!..... Tally -

ho!..... Tally - ho!..... Tally -

ho!..... Tally - ho!..... Tally - ho!..... Tally -

ho!..... Tally - ho!..... Tally - ho!

ho!..... Tally - ho!..... Tally - ho!

ho! Tally - ho! Tally - ho!..... Tally - ho!.....

ho! Tally - ho!

ho! Tally - ho! Tally - ho!.....

Tally - ho! Tally - ho!

Tally - ho! Tally - ho!

Tally - ho! Tally - ho!

Tally -

Tally -



..... Tally - ho!..... Tally - ho!..... Tally - ho! Tally -

Tally - ho!

Tally - ho! Tally - ho!..... Tally - ho! Tally -

- ho!..... Tally - ho!..... Tally -

- ho!..... Tally - ho!..... Tally -

This system contains five staves of music. The top staff is a vocal line with lyrics '..... Tally - ho!..... Tally - ho!..... Tally - ho! Tally -'. The second staff is a piano accompaniment with lyrics 'Tally - ho!'. The third staff is another vocal line with lyrics 'Tally - ho! Tally - ho!..... Tally - ho! Tally -'. The fourth staff is a piano accompaniment with lyrics '- ho!..... Tally - ho!..... Tally -'. The fifth staff is a piano accompaniment with lyrics '- ho!..... Tally - ho!..... Tally -'. The music is in 2/4 time and features a variety of note values and rests.

- ho! Tally - ho! Tally - ho! Tally - ho!..... Tal - ly - ho! Tally -

Tally - ho! Tally - ho! Tally - ho! Tally -

- ho! Tally - ho! Tally - ho! Tally - ho! Tally -

- ho! Tally - ho! Tally - ho! Tally - ho! Tally -

- ho! Tally - ho! Tally - ho! Tally - ho! Tally -

This system contains six staves of music. The top staff is a vocal line with lyrics '- ho! Tally - ho! Tally - ho! Tally - ho!..... Tal - ly - ho! Tally -'. The second staff is a piano accompaniment with lyrics 'Tally - ho! Tally - ho! Tally - ho! Tally -'. The third staff is another vocal line with lyrics '- ho! Tally - ho! Tally - ho! Tally - ho! Tally -'. The fourth staff is a piano accompaniment with lyrics '- ho! Tally - ho! Tally - ho! Tally - ho! Tally -'. The fifth staff is a piano accompaniment with lyrics '- ho! Tally - ho! Tally - ho! Tally - ho! Tally -'. The music is in 2/4 time and features a variety of note values and rests.



ho!.....

*cres.* Tal - ly - ho! Tal - ly - ho! Tal - ly - ho! Tal - ly -

ho!..... *cres.* Tal - ly - ho! Tal - ly - ho! Tal - ly - ho! Tal - ly -

ho!..... *cres.* Tal - ly - ho! Tal - ly - ho! Tal - ly - ho! Tal - ly -

ho!..... *cres.* Tal - ly - ho! Tal - ly - ho! Tal - ly - ho! Tal - ly -

ho!..... Tal - ly - ho! Tal - ly - ho! Tal - ly - ho! Tal - ly -

The first system of the musical score for 'Tally Ho' features five vocal staves and two piano accompaniment staves. The vocal parts enter with a long 'ho!' followed by a crescendo of 'Tal - ly - ho!'. The piano accompaniment provides a rhythmic foundation with chords and moving lines. The key signature has two sharps (F# and C#), and the time signature is 2/4.

- - ho! Tal - ly - ho! Tal - ly - ho!..... Tal - ly -

- - ho! Tal - ly - ho! Tal - ly - ho!..... Tal - ly -

- - ho! Tal - ly - ho! Tal - ly - ho!..... Tal - ly -

- - ho! Tal - ly - ho! Tal - ly - ho!.....

- - ho! Tal - ly - ho! Tal - ly - ho!.....

The second system continues the vocal melody and piano accompaniment. The vocal parts maintain the 'Tal - ly - ho!' pattern with some melodic variation. The piano accompaniment continues with its rhythmic accompaniment. The system concludes with a final piano accompaniment line.



ho! Tal-ly- ho! Tal-ly- ho!.....

ho! Tal-ly- ho! Tal-ly- ho!.....

ho! Tal-ly- ho! Tal-ly- ho!.....

Tal-ly- ho! Tal-ly- ho! Tal-ly- ho!.....

Tal-ly- ho! Tal-ly- ho! Tal-ly- ho!.....

Tal-ly- ho! Tal-ly- ho! Tal-ly- ho!.....

dim.

p

pp



DUET. COUNT AND HUBERT.

COUNT. *REC<sup>VO</sup>* *ANDANTE MOSSO.*

And wherefore Hu\_bert, tarriest thou be\_hind?

HUBERT.

My

PIANO FORTE. *REC<sup>VO</sup>* *ANDANTE MOSSO.*

*p*

T.

H.

Lord, un\_fit for sport is heart and mind. Reflections grave I have, and

CT.

H.

Say, what the cares with which thy soul is

an\_xious thought.



CT. *fraught? Risolutó.*

*f* *R.H.* *rallentando.....*

H. *ANDANTINO.*

How hap-py, no-ble Master, should'st thou be,.....

*ANDANTINO.* *L.H.* *p* *R.H.*

H. With all the bless-ings Heav'n has giv-en thee!

*p* *R.H.*

H. Rank, riches, and a vir-tuous lady's love,

*L.H.* *p* *R.H.*



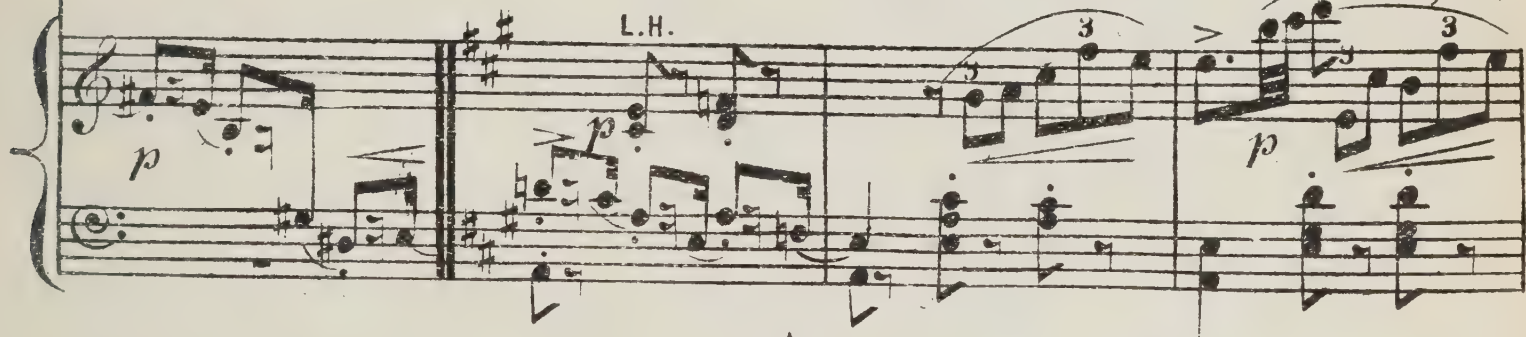
cresc.



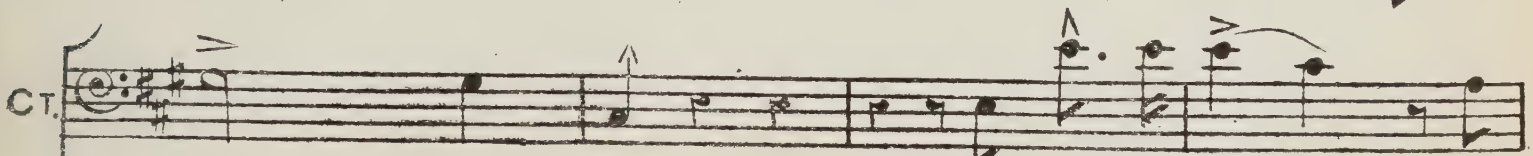
COUNT.

Weak, erring, frail are women, one, and

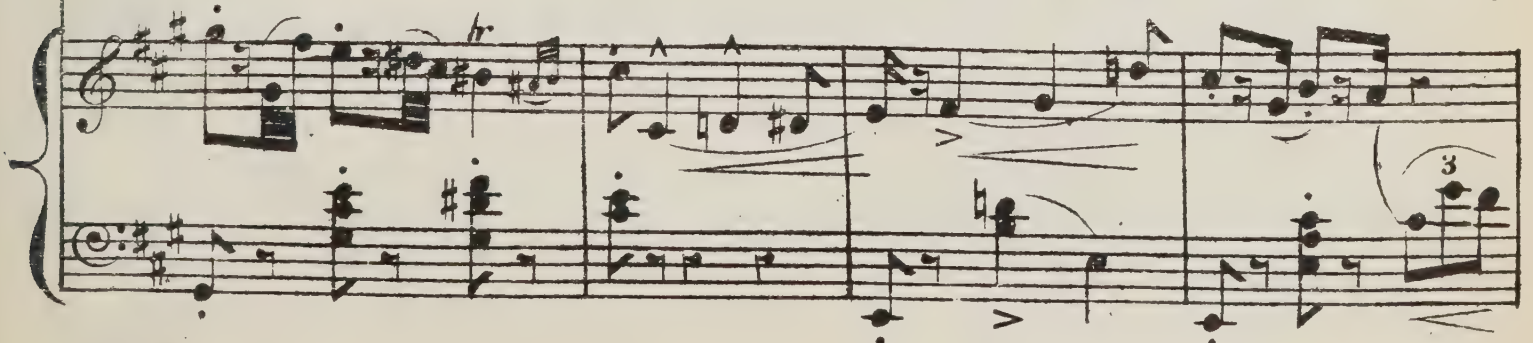
L.H.



all, And in tempta-tion's tri-al,



prone to fall. To sa-fer care mine





CT. *cresc.*  
honour I con\_fide;.... Who dares to lift his eyes

CT. *f*  
on Saverne's bride!

H. Thou sayest well; the knave, how.

*dim.* *pp*

CT.

H. --e'er high-born, Who thus could sin, Deserves con\_tempt, and



CT. *f* By heav'n! thou speakest not of one who lives!

H. scorn! (Had I but

CT.

H. *cresc.* silence kept, ..... my mind misgives). ..... I held what's known to

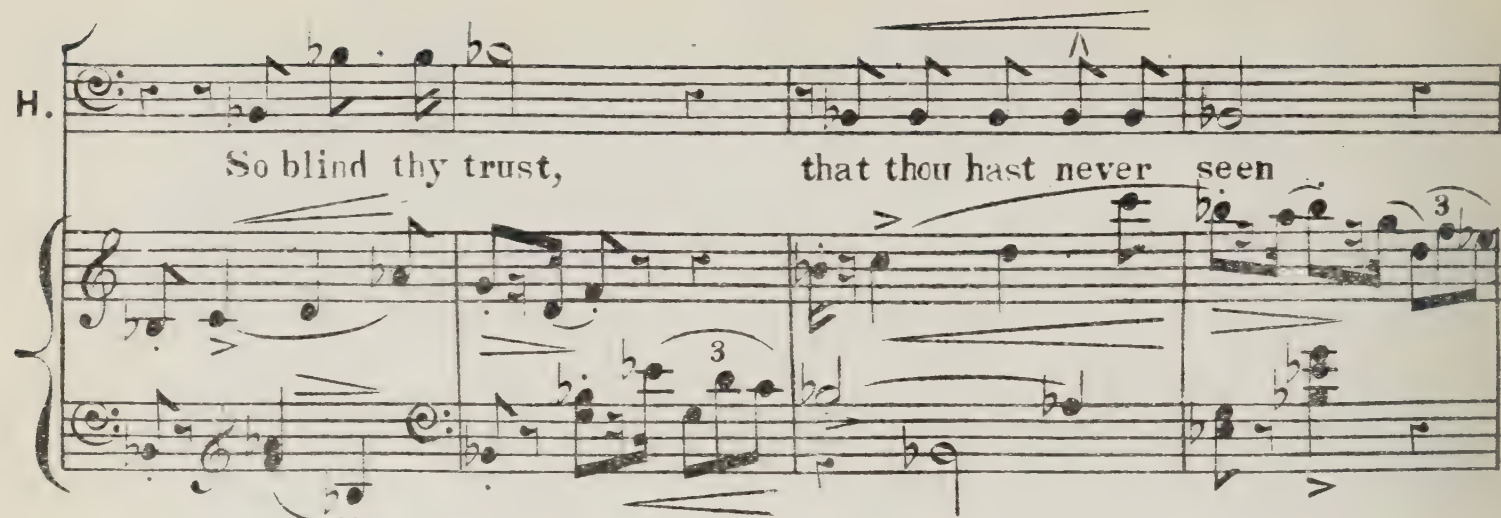
*Animato.*

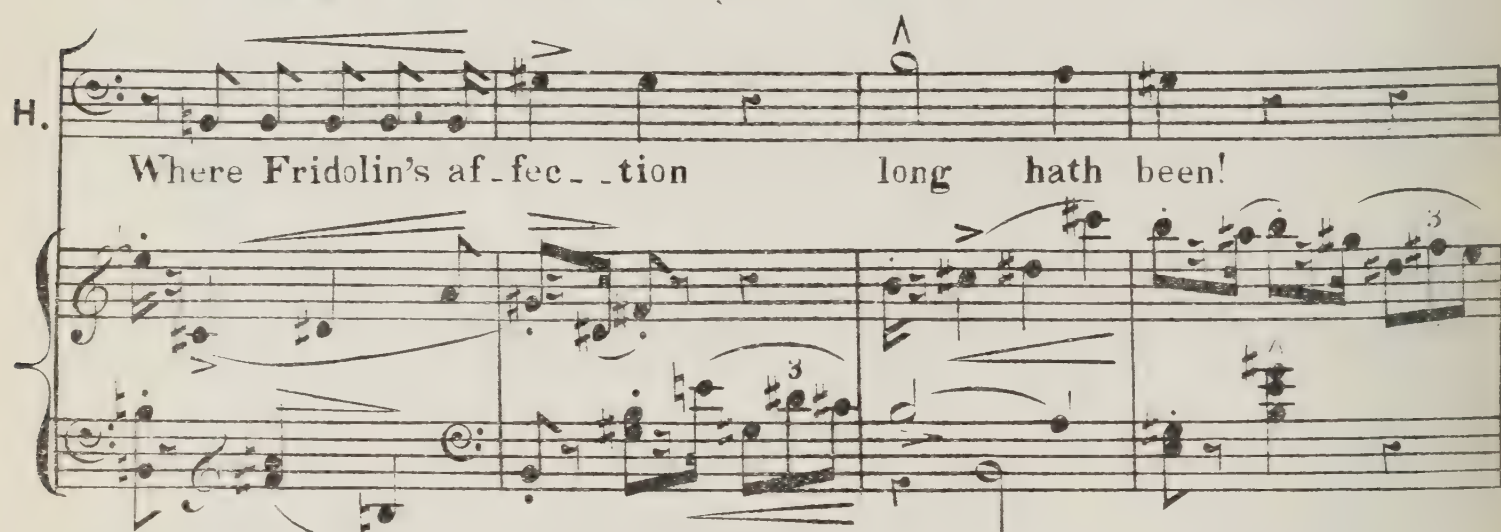
CT. *f* The truth I cannot deem such in - fa - my!

H. all as known to thee.

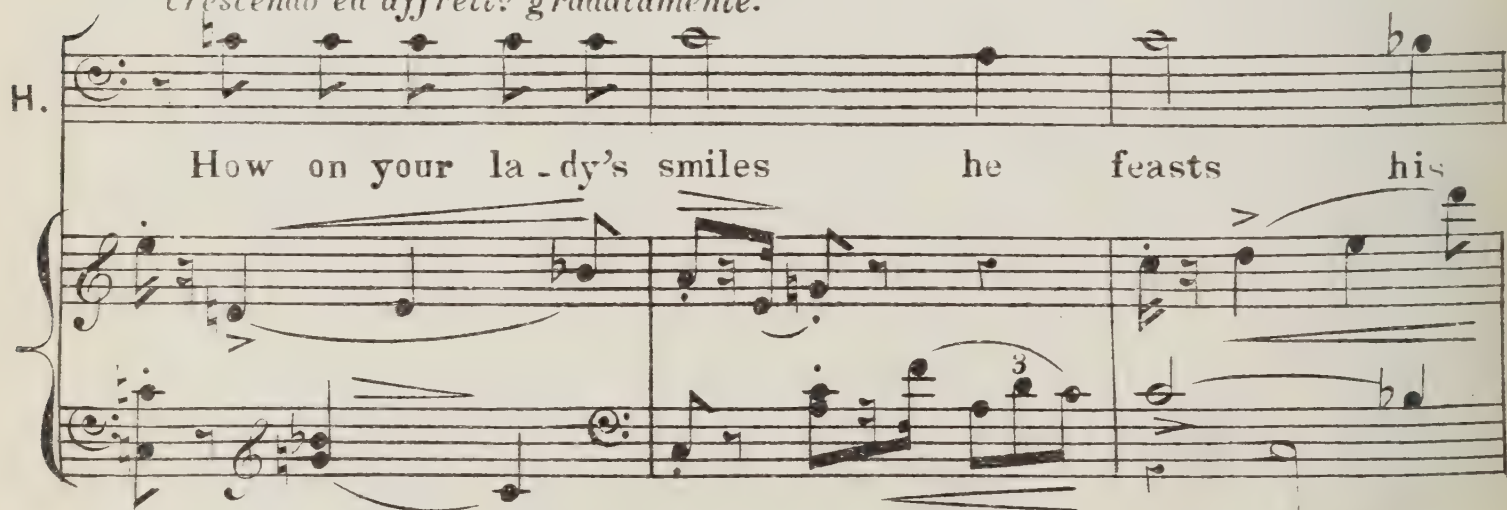
*Animato.*

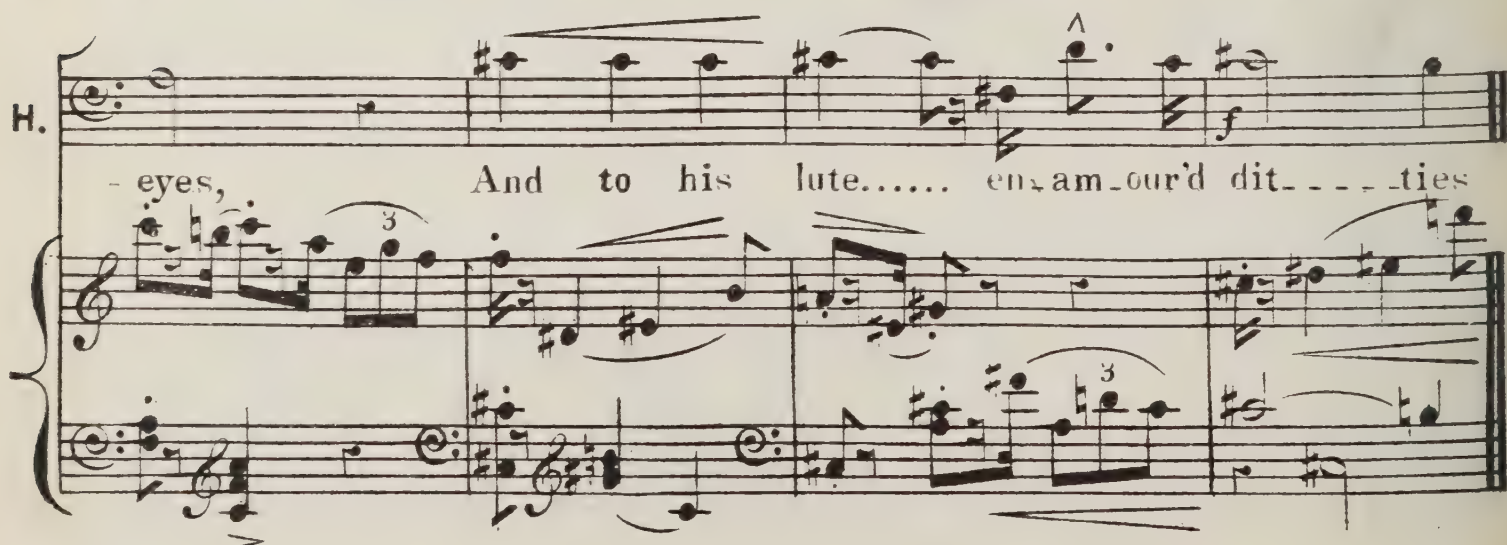


H.  So blind thy trust, that thou hast never seen

H.  Where Fridolin's af-fec-tion long hath been!

*crescendo ed affrett? gradatamente.*

H.  How on your la-dy's smiles he feasts his

H.  - eyes, And to his lute..... enam-our'd dit-ties



POCO PIÙ MOSSO.

55

Ct. Ah! is it so! then let the trai - tor seek

H.

*marcato.*

POCO PIÙ MOSSO.

*f* *trem:*

Ct. mer - cy of Heav'n ere I..... my

*f*

Ct. ven - geance wreak!

*f* *Allegro.* *ff*

Ct. Death!.....

H. Death!.....

*poco rall.*



CT. Death and de-struction, Fall upon his head! Just retri-bu-

H. Death and de-struction, Fall upon his head! Grim re-tri-

*f* ALLEGRO GIUSTO.

CT. ---tion Let... the traitor dread! .....

H. ---bu-tion Shall.... my ri-val dread! .....

CT. Death, and de-struction, Fall... up-on his head! Just re-tri-

H. Death, death and de-struction, Fall.... up-on his head! Grim re-tri-

*f*



T. *ff* bu- tion, Let the trai- tor dread!  
 I. *ff* bu- tion, Shall my ri- val dread!

H. My lord, thy trusty Hubert knows full

H. well, A stern, a stern, but right- eous doom:

H. list, .... while I tell.



## ANDANTE.

H. *rall<sup>o</sup>* ..... *pp* *ANDANTE.* *pp*

'Mid yon gloomy

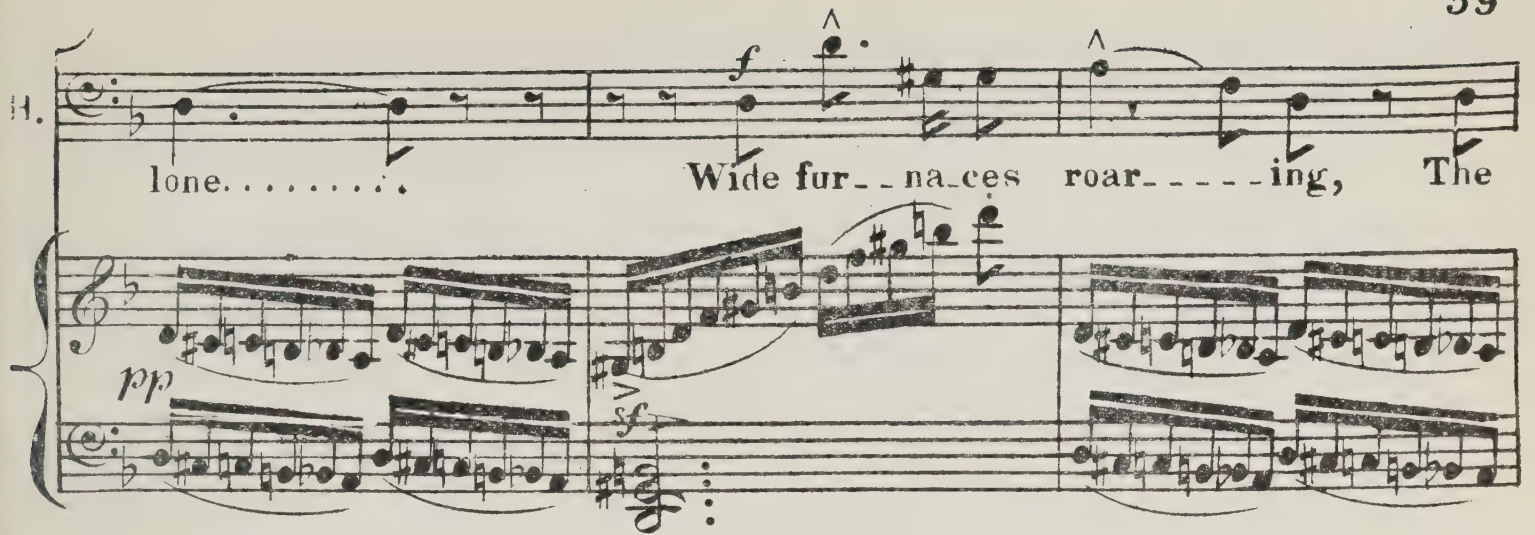
H. moun - tains In dark - - est ra - vine, Where the sunbeams ne'er en - ter, The

H. *pp* moon is ne'er seen; Hid by rocks over - hanging, With fir - trees o'er.

H. - - - grown, Re - mote from all dwellings, A forge stands a -



H. lone..... Wide fur\_naces roar\_---ing, The



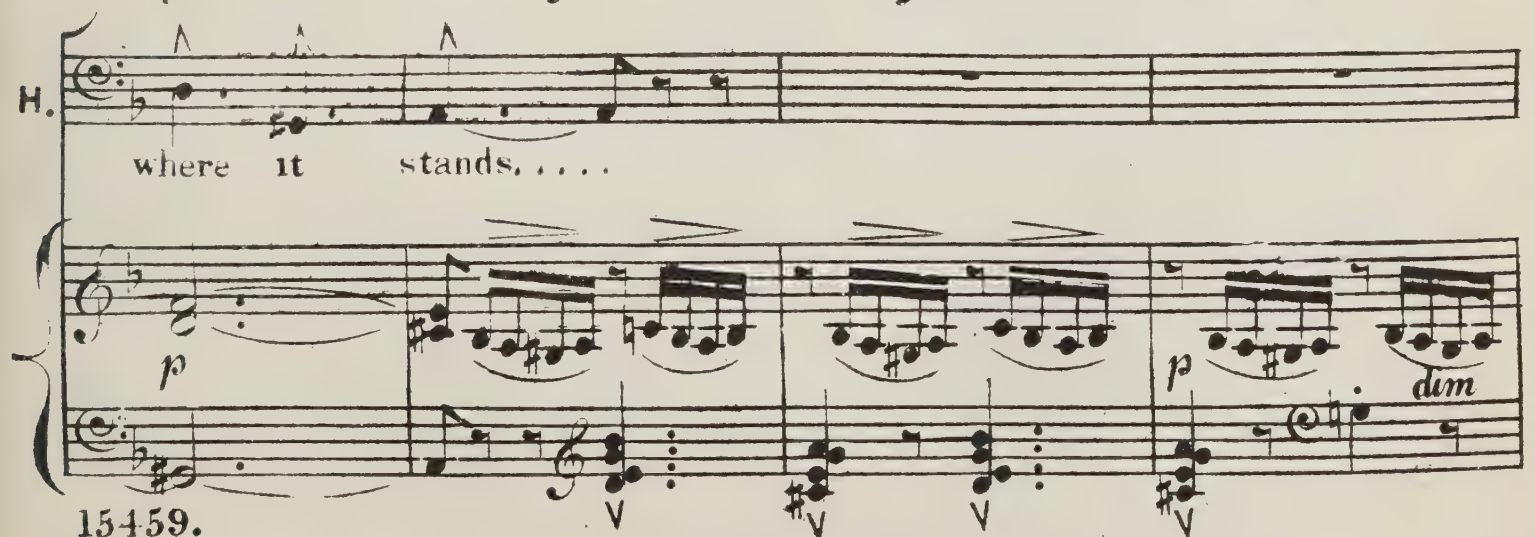
H. glare of fierce brands, An\_vils clang\_---



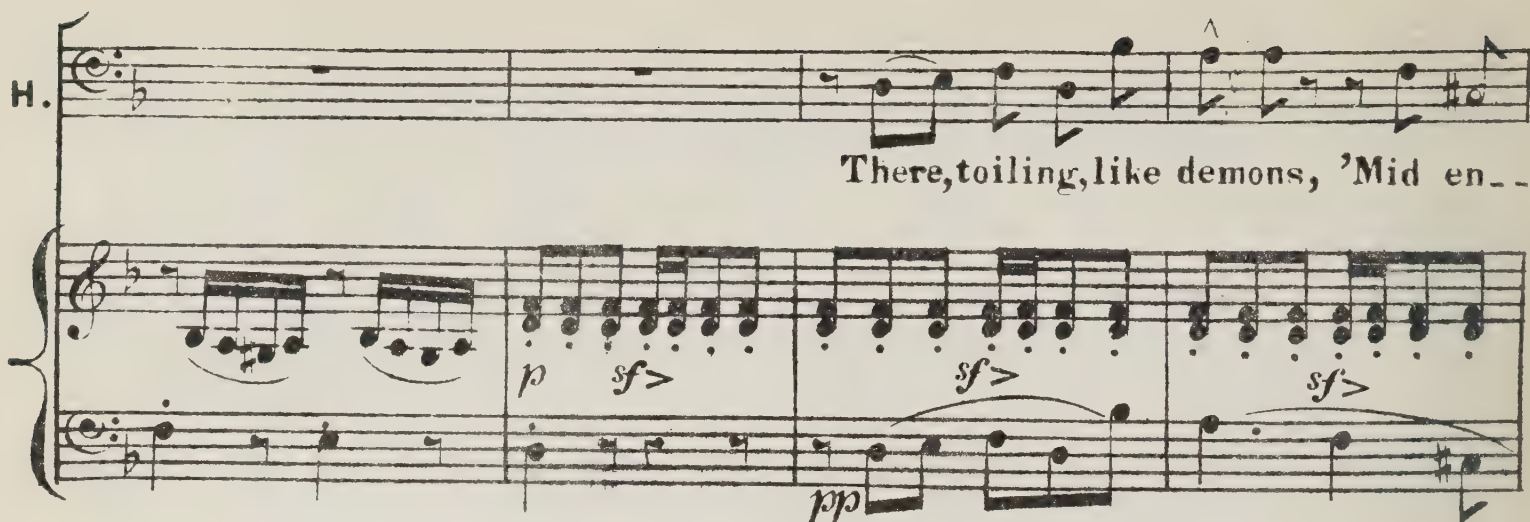
H. ---ing, re\_sound\_---ing, Re\_veal



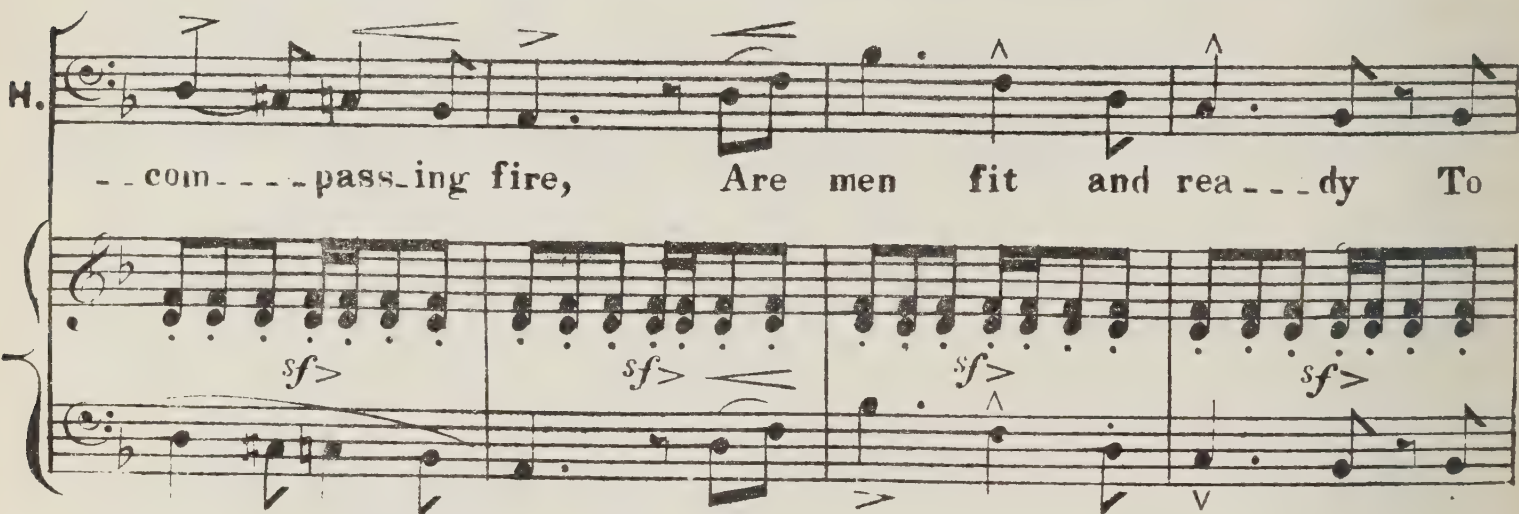
H. where it stands, ....



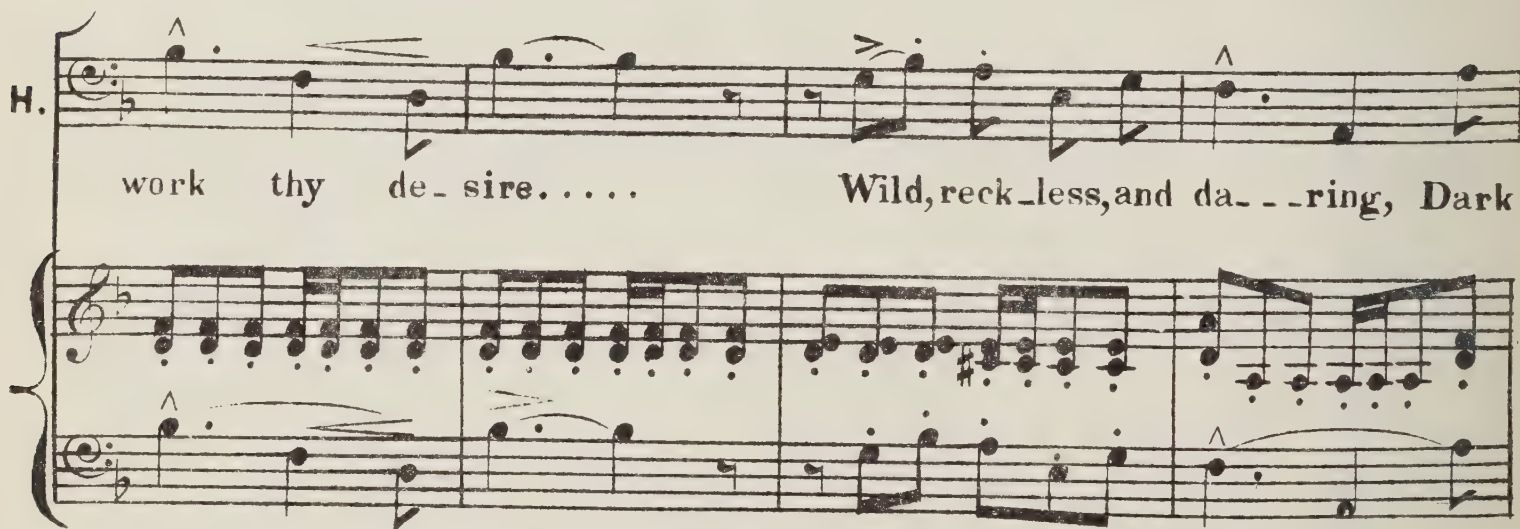


H. 

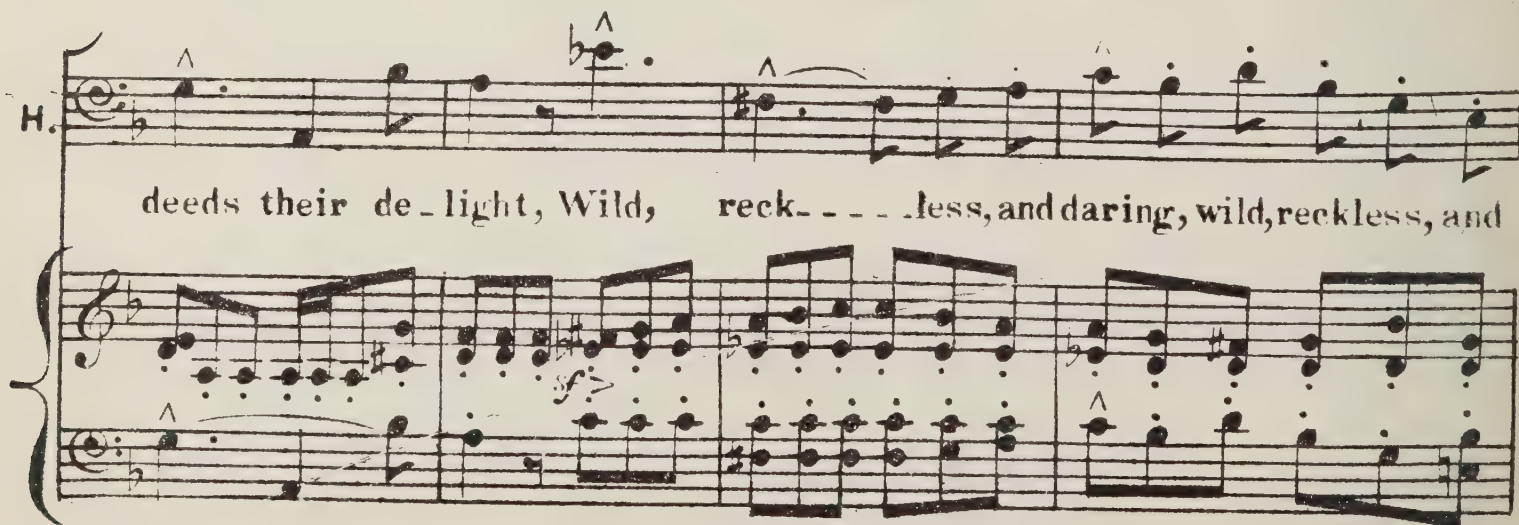
There, toiling, like demons, 'Mid en--

H. 

-- com-- pass-ing fire, Are men fit and rea-- dy To

H. 

work thy de- sire..... Wild, reck-less, and da-- ring, Dark

H. 

deeds their de- light, Wild, reck-- less, and daring, wild, reckless, and



H. *cresc.*  
 daring, Dark deeds their de - light. Let them

H.  
 wreak. . . . thy ven - geance, And his guilt, his guilt re -

ALLEGRO  
 Ct. *f*  
 Thou speakest well; This wretched knave Shall find in yonder depths his

H.  
 - - quite.

ALLEGRO  
*f*

Ct.  
 grave! Thy tab - - lets quick! and



CT. I will pen a mes\_sage to those da\_\_\_\_\_ring

CT. men. COUNT. (writing.) "Mark, ye

dir

*p*

CT. serfs, your lord's com\_mand,.....

CT. Writ\_ten by his own stern hand. My fair hon\_our, my good



CT. *name, Foul - - est traitor would de - fone. To your*

CT. *forge if one should speed. .... Ask - ing - of these words take*

CT. *heed - 'IS FUL - FILL'D YOUR LORD'S DE - - CREE'?*

CT. *Grasp with i - - ron hand - 'tis HE, 'tis*



CT. HE. Have no pi-ty: thrust him stern Where the

CT. fier-est fires do burn. Great the

CT. trai-tor's vile of-fence, Great shall be his

CT. re-com-pense.....



PIU MOSSO.

CT.

Despatch with speed the fa - tal

RECVO

CT.

message, haste, haste! My heart, im -

*a tempo.*

CT.

-- pa - tient, yearns re - venge, re - venge to taste.

*ALLEGRO.*

CT.

Death! ... Death! ...

Death! ... Death! ...

15459.



CT. Death, and de-struction, Fall up-on his head! Just re-tri-

H. Death, and de-struction, Fall up-on his head!

*f* ALLEGRO GIUSTO.

CT. bu- tion Let... the trai-tor dread!.....

H. Grim re-tri-bu-tion Shall... my ri-val dread!.....

CT. .... Death, and de-struction, Fall... up-on his

H. .... Death, death, and de-struction, Fall... up-on his

*f*



CT. head! Just re-tri-bu- - - - - tion, Let the trai- - - - - tor

H. head! Grim re-tri-bu- - - - - tion, Shall my ri- - - - - val

CT. dread! Death! death, and de- - - - - struc- - - - - tion, Fall up- - - - - on his

H. dread! Death! death, and de- - - - - struc- - - - - tion, Fall up- - - - - on his

CT. head! Just, just re- - - - - tri-bu- - - - - tion, Let the trai- - - - - tor,

H. head! Grim, grim re-tri-bu- - - - - tion, Shall my



Ct. *ff* the trai- tor dread!.....  
 H. ri-val, my ri-val dread!.....  
 Piano accompaniment with *ff* dynamic.

Ct. .....  
 H. .....  
 Piano accompaniment with *ff* dynamic.

Ct. .....  
 H. .....  
 Piano accompaniment.



# CHORUS OF HANDMAIDENS.

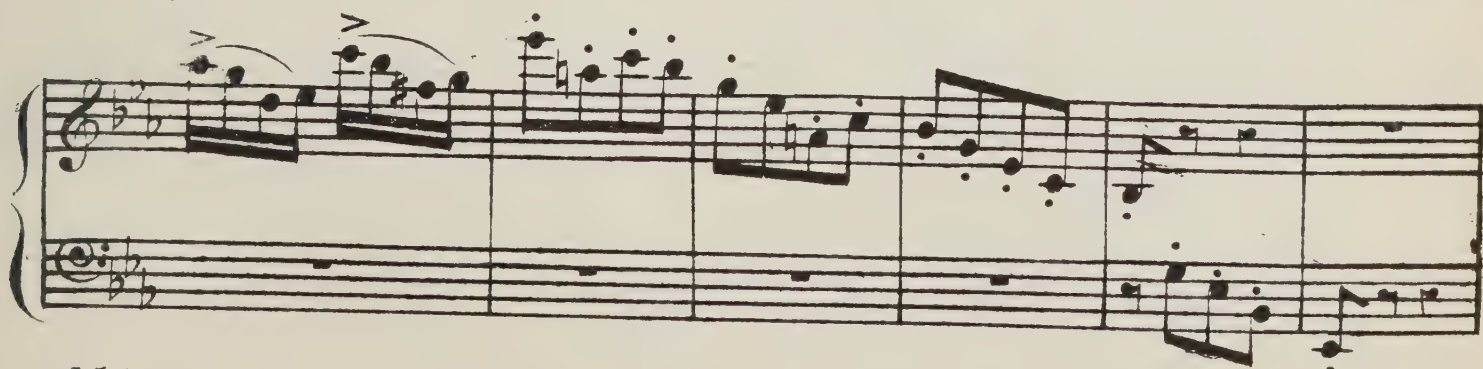
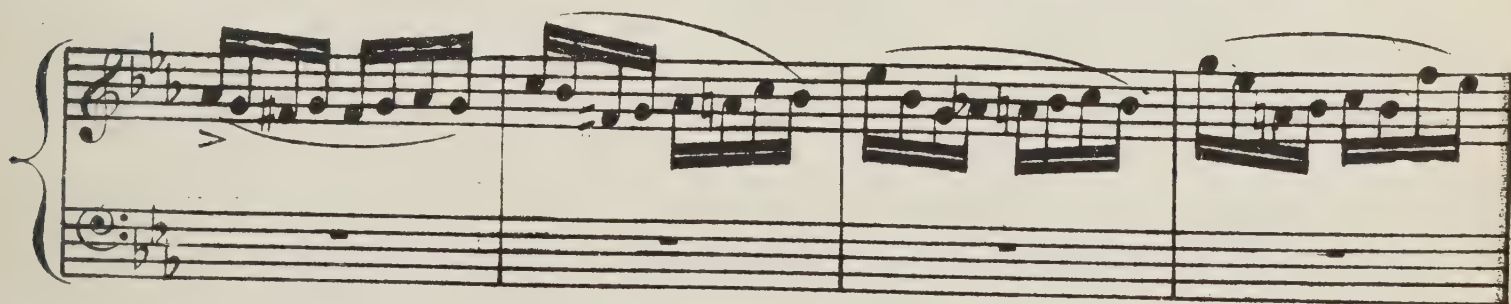
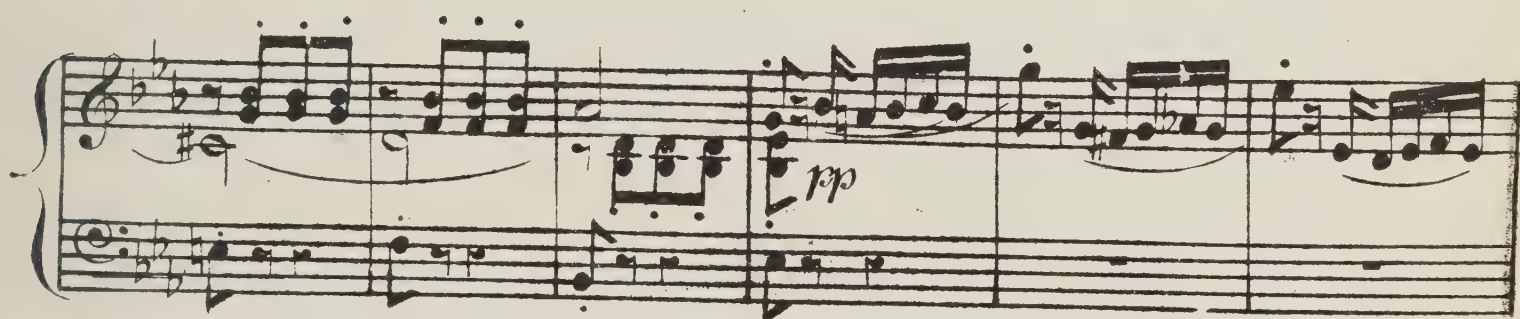
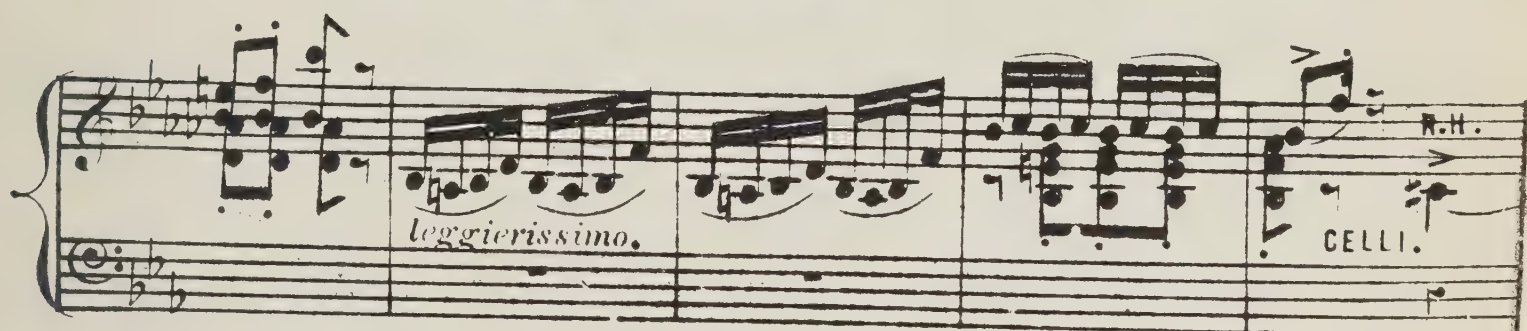
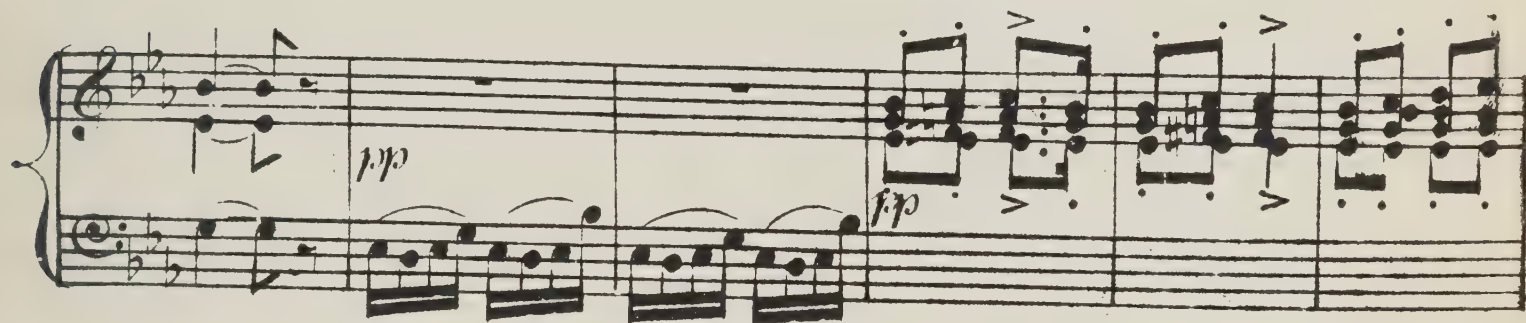
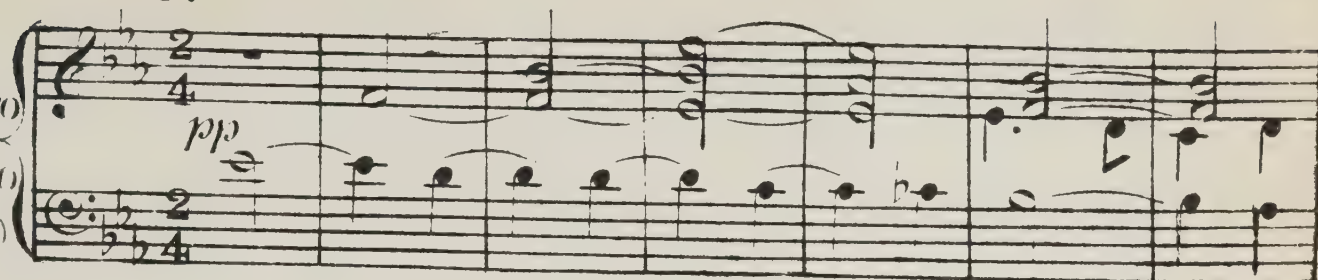
69

Nº 5.

ALLEGRETTO

TRANQUILLO

(M.M. = 100.)





SOPRANI.

CONTRALTI.

Calm-ly flow the e - qual hours, As we sit a - round the loom

Calm-ly flow the e - qual hours, As we sit a - round the loom

PIANO

FORTE.

Weav - ing with a skil - ful hand, Ma - ny - co - lour'd flow - ers bloom.

Weav - ing with a skil - ful hand, Ma - ny - co - lour'd flow - ers bloom.

All a - round is hush'd, and

All a - round is hush'd, and



still, Save the pen-sive night in-gale, Who to Zephyrs tells his

still, Save the pen-sive night in-gale, Who to Zephyrs tells his

*pp*

love, As they sport o'er hill and dale. All a-round is hush'd and

love, As they sport o'er hill and dale. All a-round is hush'd and

*p*

still, Save the pensive night in-gale, Who to Zephyrs tells his

still, Save the pensive night in-gale, Who to Zephyrs tells his

*p*



love, Who to Zephyrs tells his love, As they sport o'er hill and  
 love, Who to Zephyrs tells his love, As they sport o'er hill and  
 dale. All a-round..... is hush'd, and still, is hush'd, and still.  
 dale. All a-round is hush'd, hush'd and still.  
 dale. All a-round is hush'd, hush'd and still. Calm.  
 Calm-ly flow the e-qual hours, As we  
 Calm-ly flow the e-qual hours, As we  
 ly..... flow the e-qual hours, As..... we..... sit a-



sit around the loom Weaving with a skilful hand, Ma-ny - col-our'd

round the loom Weaving with a skilful hand, Ma-ny - col-our'd

flow-ers bloom.

flow-ers bloom.

Pass'd mid la-bour,

Pass'd mid la-bour,



love, and song, Full of tran- quil joy's our life,

love, and song, Full of tranquil joy's our life,

Know we of the

But from min- strels chant- ed tale, Know we of the world's

But from min- strels chant- ed tale, Know we of the world's

world's rude strife.

rude strife.

1st. Happy days were those we've spent, Happy

2nd. Happy

rude strife.

Happy



hap - py days,

days were those we've spent,

hap - py days,

days were those we've spent, were those we've spent,

Happier

store. Hap - - - pier days.

Happier days are yet in store, happier days in store.

days are yet in store,

happier days are yet in store.

Thus, o'er placid waves, life's bark....

Glides....un-to the

Thus, o'er pla - cid waves, life's bark.... Glides un - to the



hap - piest shore. Hap - py days were those we've

2nd.  $\Delta$  *cresc.* Hap - py days were those we've

hap - piest shore. Hap - py days were those we've

spent, *f* Hap - - - pier days are yet in store.

spent, *f* Hap - - - pier days are yet in store.

spent, Hap - - - pier days are yet in store.

*cresc.* *f* *dum.*

Thus, o'er pla - - cid waves, life's bark..... Glides.....

Thus, o'er pla - - cid waves, life's

*p* *pp*



*dim.* *hark...* *Glides un -- to the*

*Glides un -- to the*

*dim.*

*poco meno.* *hap -- piest shore.* *All... a -*

*hap -- piest shore.*

*poco meno.* *pp*

*f* *pp* *rall* *pp* *rall*

*pp* *rall* *pp* *rall* *pp*

*pp* *rall* *pp*

15459.



*a tempo mo*

Calm-ly flow the e-qual hours, As we sit a-round the loom

Calm-ly flow the e-qual hours, As we sit a-round the loom

*a tempo mo*

Weav-ing with a skil-ful hand, Ma-ny - colour'd flow-ers bloom.

Weav-ing with a skil-ful hand, Ma-ny - colour'd flow-ers bloom.

**E** *pp* Calm.....ly flow..... *p*

**E** *pp* Calm.....ly



Calm---ly flow the e--qual hours, hours, hours, As

As we sit around the loom Weaving with a skill-ful

hand, Ma-ny co---lour'd flow-ers bloom. All a-



all around is hush'd, and still,

round, all a-round is hush'd and still, hush'd, hush'd,

round, all a-round is hush'd and still, hush'd,

*pp* *leggerissimo.*

*pp* hush'd, and still!.....

hush'd, and still!.....

*pp*



SONG. COUNTESS.

COUNTESS. *p* *Sostenuto e tranquillo.* *p*

Repose and peace, ... with - in, ... with -

*ppp* *lentamente e tranquillo.* *pp* *REG<sup>no</sup>*

- - out, A dreamland, this, of rest, Where - in I dwell, its happy

*cresc. A*

*allargando assai.* ... *f* *dim. p*

Queen, its happy Queen, by love en - thron'd. .... and blest!

*p a tempo. pp*

PED \*

*pp* *cresc.* *dim.* *pp*



## LARGHETTO BEN SOSTENUTO.

(tenderly.)

*p*

*poco rall?*..... *rall?* *pp* No bliss can

be so great As that the lov...ing soul o'er - flows, When

one dear cheri-h'd heart.... With kindred love responsive glows.

*poco rall? colla voce.* *dim.*

To feel there is no thought, no joy no hope, nor fond de-

*a tempo.* *p* *f* *dim.* *p* 3



---sire.... Which does not answer thought, and joy, .... and

*poco rall<sup>o</sup>* *dim. p* *3* *a tempo.*  
 hope, and wish in-spire. Thus blest by ho-ly love, A

*f* *largamente.* *3* *3* *cresc e poco animando.*  
 glorious and effulgent light The earth, the sky, all

*a tempo 1<sup>mo</sup>* *f* *3* *3* *3* *3* *poco rall<sup>o</sup>*.....  
 things Bathes..... in its heav'nly ra- - - diance bright.



ANDANTE.

*con espansione.*

ANDANTE.

So love me well, .... love me

well, ..... sweet-heart, ... As I love thee, ... as I love

thee, .... my dearest best, .... yea, love me well, love me well,

love. .... me well, sweet-heart, ...

And in thy love for aye I'll



*f* *rall?* ..... *dim.* ..... *p*

rest, And..... in thy love..... for aye..... I'll

*ratt? cello voce.* ..... *p*

*pp* ..... *a tempo.* ..... *cresc.*

rest, I'll rest, yea, love me well, love me well, sweet.

*pp* ..... *a tempo.* ..... *pp*

*pp* ..... *cresc.*

*dim.* ..... *poco rall?* ..... *pp*

heart, ..... And in thy love..... for aye.... I'll

*pp* ..... *pp* ..... *pp* ..... *poco rall?*

*dim.* ..... *pp* ..... *poco rall?*

rest! ..... *R.H.* ..... *pp* ..... *pp*

*poco rall?* ..... *poco rall?* ..... *poco rall?*



# Nº 7. RECVO AND DUETTINO. COUNTESS AND FRIDOLIN.

*ALLEGRO GIUSTO.*

FRIDOLIN.

*ALLEGRO GIUSTO.*

*mf RECVO tranquillo e semplice.*

F.

With urgent message hence I'm

*sf RECVO*

*a tempo.*

F.

sent, Towards the forge my steps are bent. Say, dear-est

*p a tempo.*

F.

la-dy, ere I go, What lo-ving du-ty best to



## COUNTESS.

No Squire has e'er so faith-ful been As

show.

thou, my gentle Frido- -lin,

And though my fan- - - cy

naught demands, Thy zeal my gratitude com- - - mands. ....

Thy gra- - - ti- -

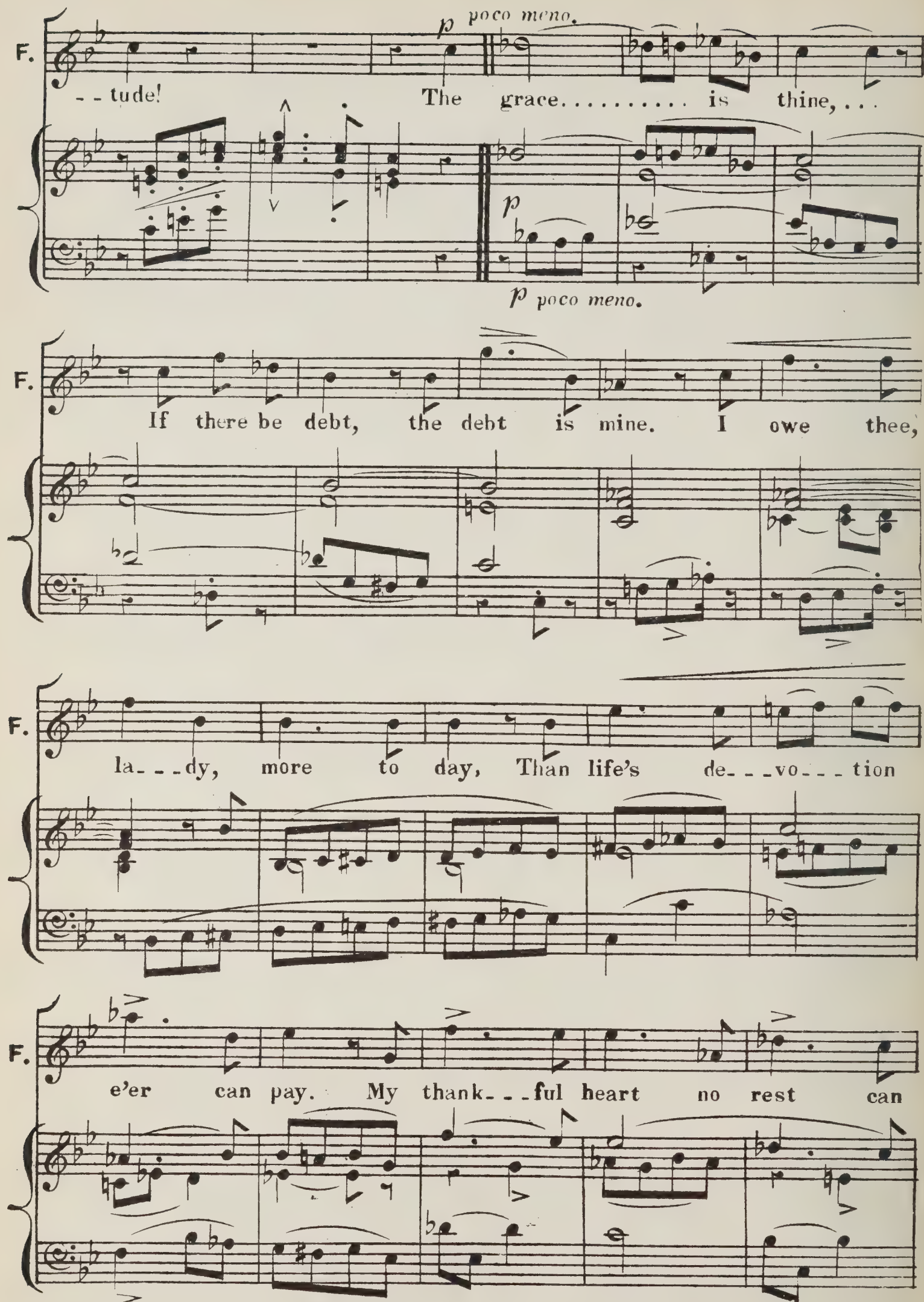


F. *p poco meno.*  
...tude! The grace..... is thine,...

F. If there be debt, the debt is mine. I owe thee,

F. la...dy, more to day, Than life's de...vo...tion

F. e'er can pay. My thank...ful heart no rest can





F. *poco rall<sup>o</sup>*.....

feel But serv- - ing thee, ... in du- - - - - ty. ....

*dim* *p*

*poco rall<sup>o</sup> colla voce*.....

*ANDANTINO.* *p* COUNTESS.

leal. Then lis- ten, gen- - de ca- va -

*ANDANTINO*

Cs. .... - - - - - lier, .... If to a cha- - - - - pel thou draw near

*pp*

Cs. Turn thee a - side; bend low, ... the knee, ..... And



Cs. of ——— fer up..... a... prayer.....

Cs. .... for me..... Such fer-vent

*ANIMATO.*  
FRIDOLIN. *b*

*cresc.* *f.* *sf*

pray'r..... my gra-ti-tude.... in-spires, ... That thy be-

.....hest but meets my own de-sires.

*poco rall?*  
*dim*

*dim* *poco rall?.....* *pp* *rall? a*



## ANDANTE CANTABILE.

a mezza voce.

COUNTRESS.

FRIDOLIN.

ANDANTE CANTABILE.

L.H.

poco a poco.

rall?

rall?

pp  
Ped.....

Cs. A - -bove yon sun, the stars a - -bove, E - ter - -nal reigns a  
a mezza voce.

F. A - -bove yon sun, the stars a - -bove, E - ter - -nal

pp

Cs. God of love. His pi - ty mild, His mer - - cy, grace, With  
F. reigns a God of love. His pi - ty mild, His mer - - - cy,

pp legato.



Cs. lov...ing arms all worlds em-brace. A

F. grace, With lov...ing arms all worlds em-brace.

Cs. faith-ful heart's de-vo...ted prayer At-tain-ing *rall<sup>o</sup> poco a poco*

F. A faith-ful heart's de-vo...ted prayer At-

Cs. *sino alla fine.* *tranquillo.* *pp* heav'n, Finds au-dience there, finds au-dience there.

F. *pp* ...tain-ing heav'n, Finds au-dience there.



# Nº 8. QUARTETT.

93

ALLEGRO.

RECVO

*sotto voce.*

COUNT.

Now know I,

ALLEGRO

*p*

CT.

Hu\_bert, thou speak'st true!

Au...da...cious

RECVO

*p*

CT.

knave! he.... this shall rue!

*p*

*pp*

*poco meno.*

CT.

My

RECVO

*poco meno.*

*dim.*



CT. *cresc.*  
 la - dy, pray, why now a - lone? And where are all your wo - men

*pp*

*ALLEGRO. COUNTRESS.* *f*  
 Oh Wal - - - - - de - mar! Oh

CT. gone?

*f ALLEGRO*

CS *f*  
 Wal - - - - - de - mar! that look of rage!.....

*f*

CS *p*  
 Some dire e - vent must sure pre - - sage.

*dim*



COU" T. ironically.)

95

Sweet la - dy mine, men's hu - - - mours change, From

smiles. . . . . to frowns. . . . . they ea - - - sy

PIU MOSSO.

(Harshly to Fridolin.)

range! Fair Squire of

PIU MOSSO.

dames, why such de - - lay?



CT. *Haste! haste! and my or- ders prompt o-*  
*diso.*

CT. *- bey'*

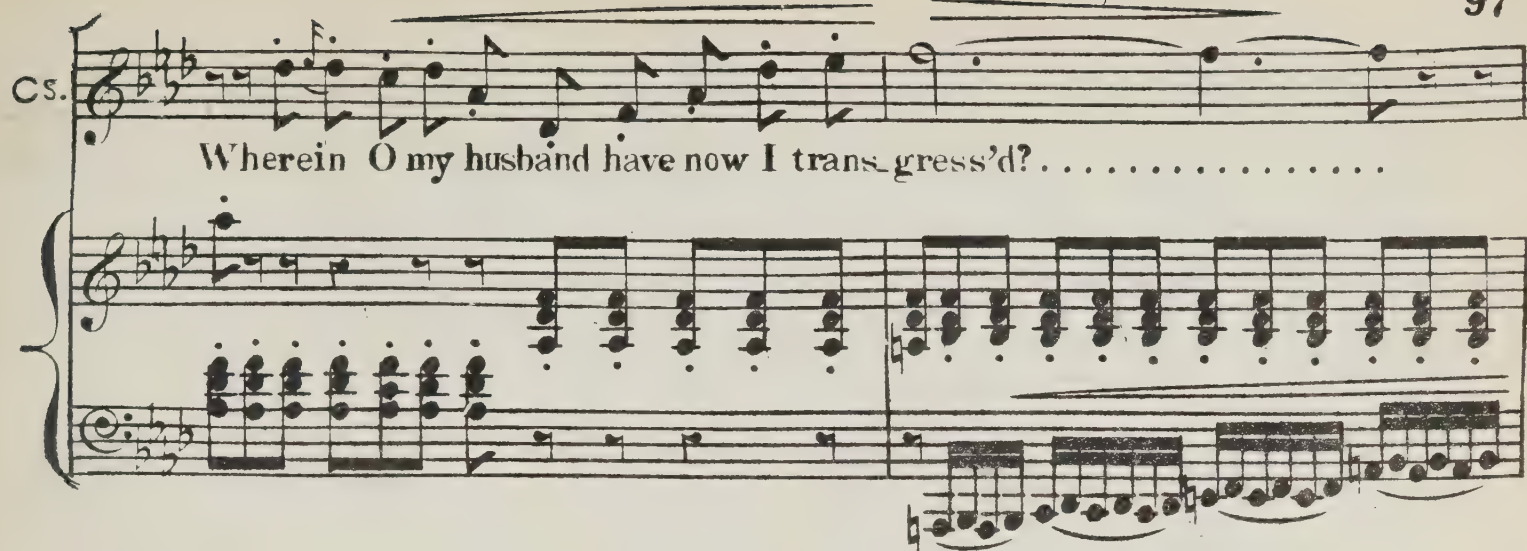
*ANDANTE UN POCO AGITATO.*

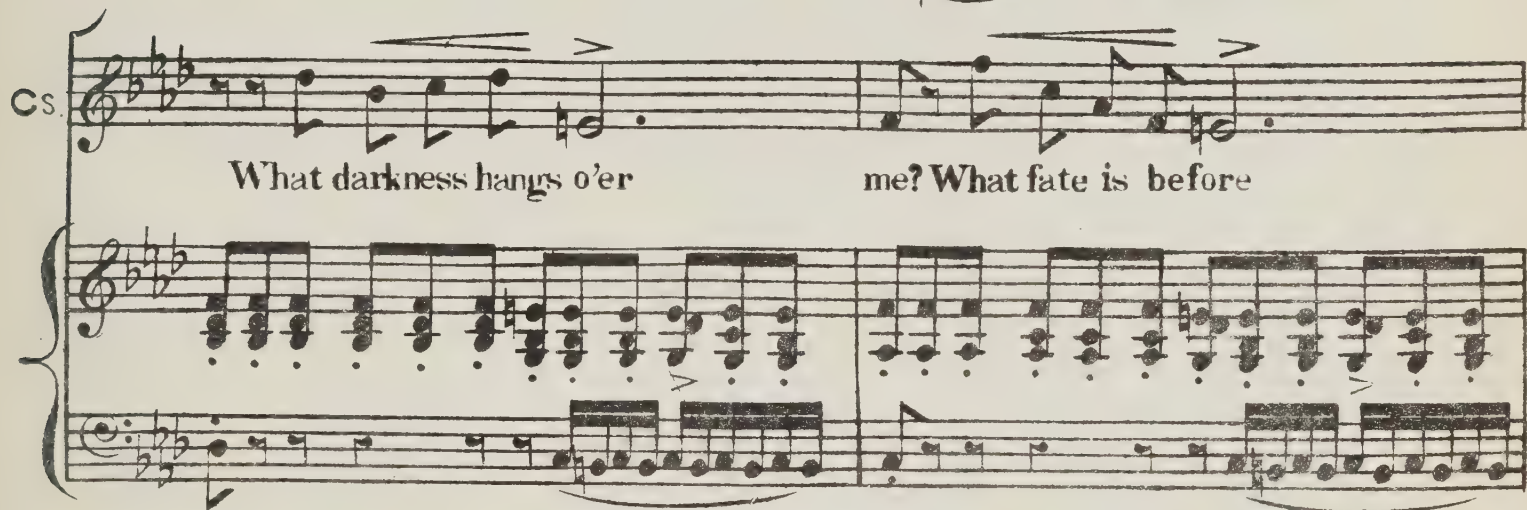
*ANDANTE UN POCO AGITATO.*

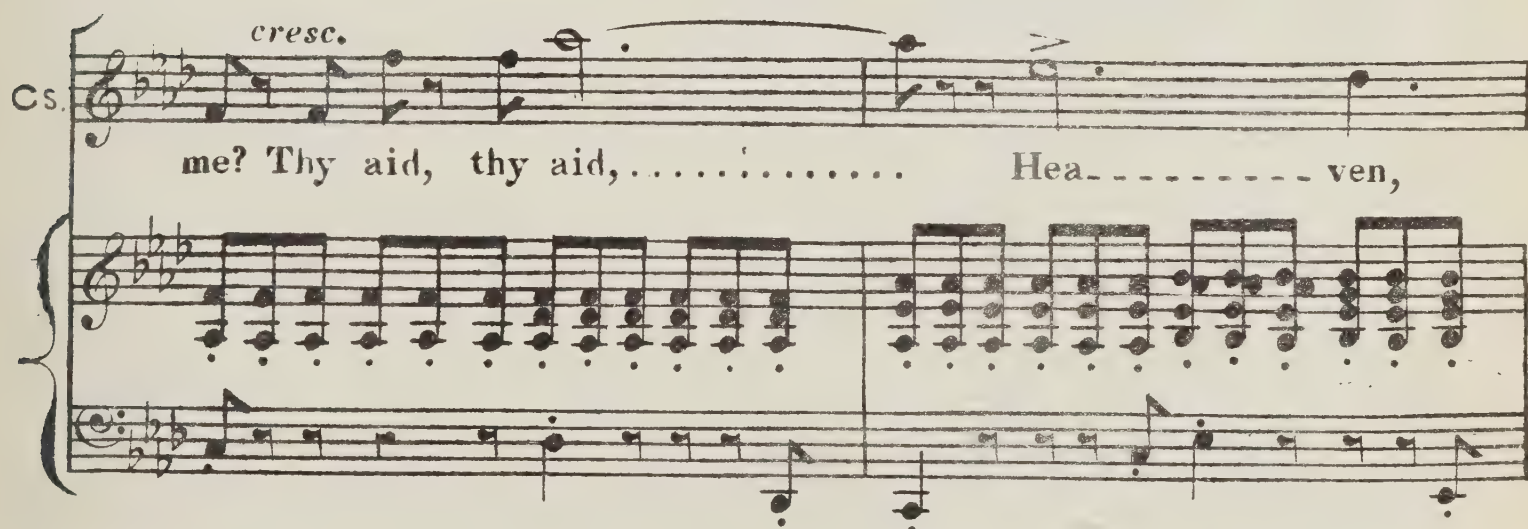
COUNTESS.

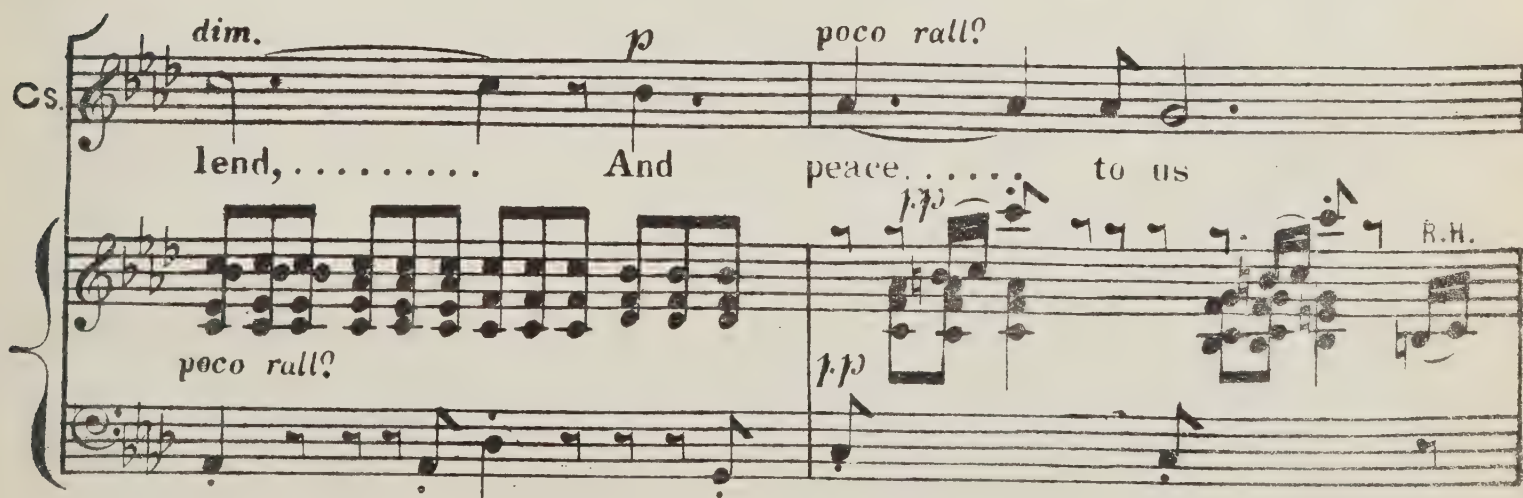
*p*  
*With anxious foreboding my soul is op- press'd. ....*



Cs.  *Wherein O my husband have now I transgress'd? .....*

Cs.  *What darkness hangs o'er me? What fate is before*

Cs. *cresc.*  *me? Thy aid, thy aid, ..... Hea- - - - - ven,*

Cs. *dim.* *p* *poco rall?*  *lend, ..... And peace, ..... to us*

*poco rall?* *pp* *R.H.*



*a tempo.*

Cs. *send.*

F.

CT. *marcato.*

With rage o-ver-whelm-ing My soul is.... op-

H. With hatred o'er-whelm-ing My soul is op-

*a tempo.*

Piano accompaniment for the first system, featuring a dense, rhythmic texture in both hands.

Cs.

F.

CT. - - press'd,..... Those eyes seem-ing guile-less his love saw con-

H. - - press'd,..... But death's my a-ven-ger on him I de-

Piano accompaniment for the second system, continuing the dense, rhythmic texture.



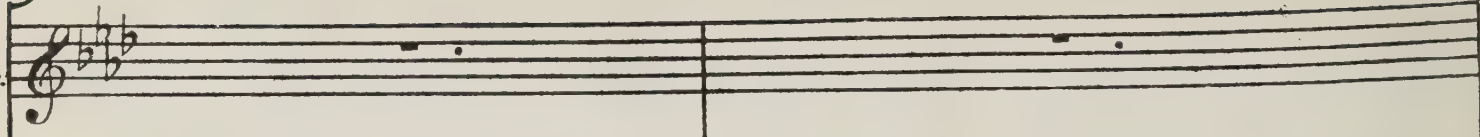
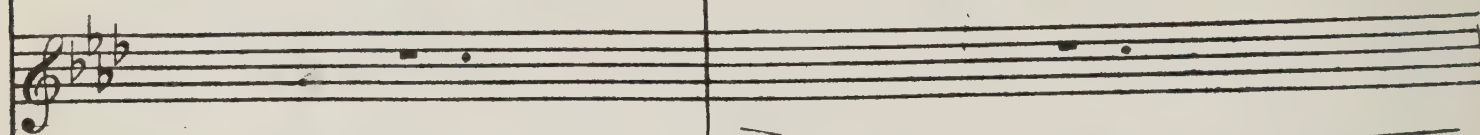
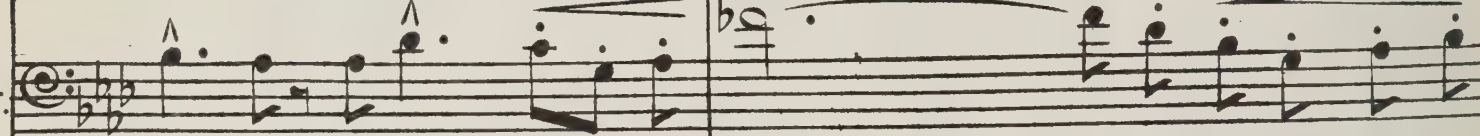
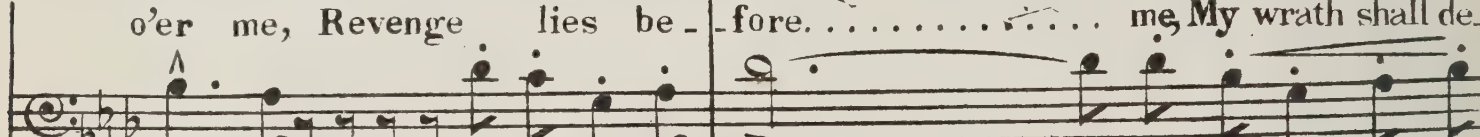

Cs. Thy aid, Thy aid, Hea- - - ven lend,.... And peace,  
 F. Thy aid, Thy aid, Hea- - - ven lend, And peace,  
 CT. - - - fess'd!  
 H. - - - test!

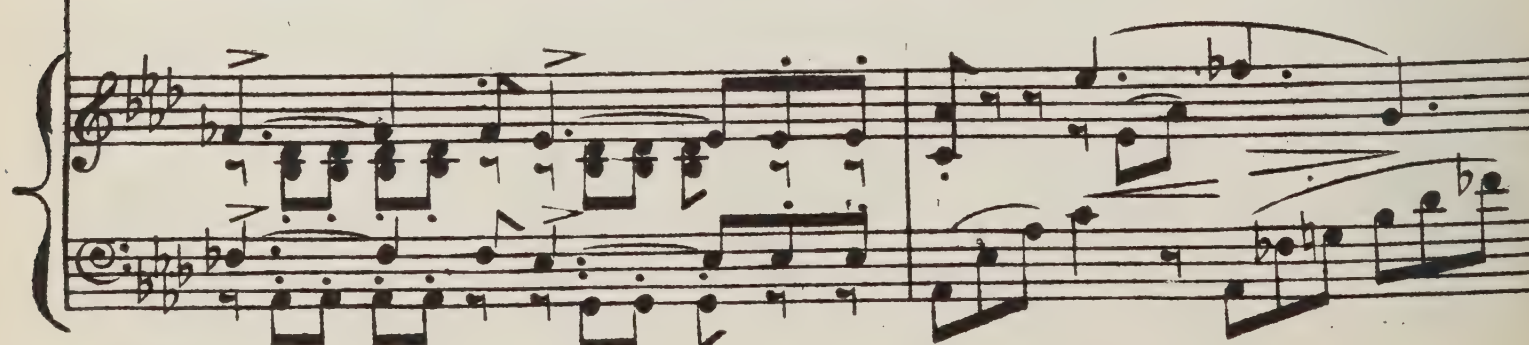
*f* *dim*

Cs. *p* peace,..... to us..... send.  
 F. *p* peace,..... to us send.  
 CT. *marcato.* Wild pas- - - sion comes  
 H. Love's passion comes

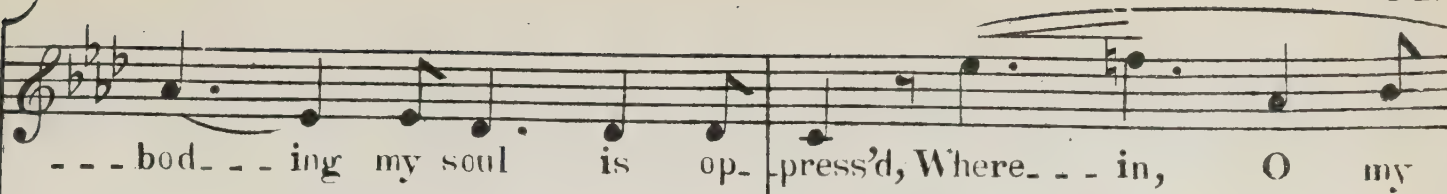
*p* *sf*

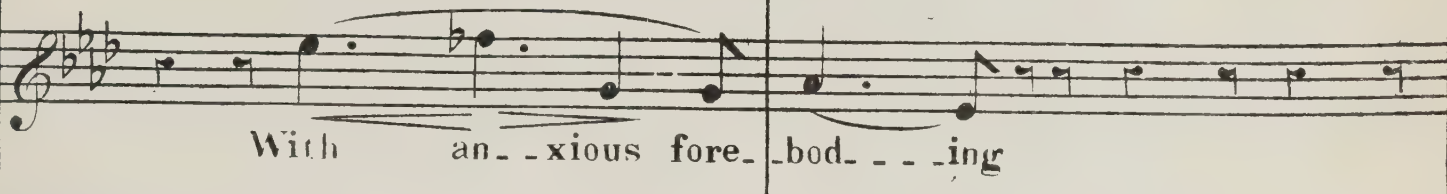


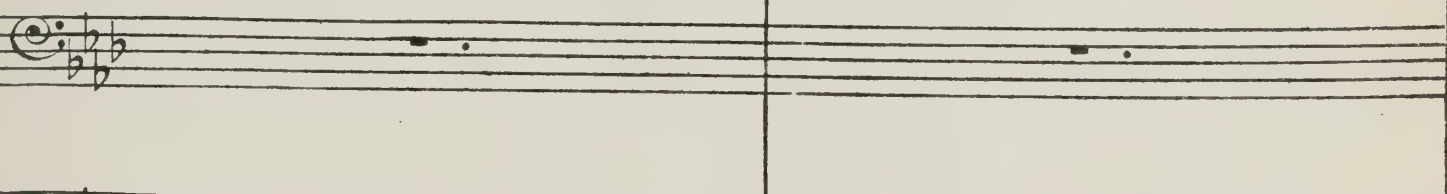
Cs.   
 F.   
 CT.   
 H.   
 o'er me, Revenge lies be- fore. . . . . me, My wrath shall de-  
 o'er me, Success lies be- fore. . . . . me, Thy aid, Fortune,  


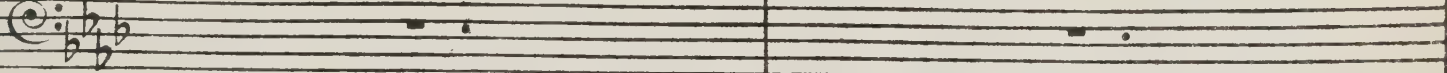
Cs.   
 F.   
 CT.   
 H.   
 - - scend, . . . . His false . . . . heart to rend.  
 lend, . . . . No pow'r him de- fend.  


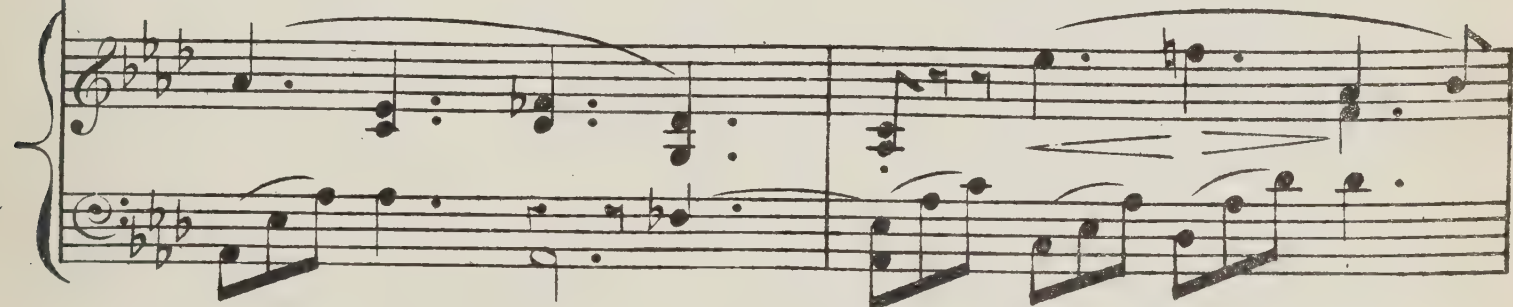


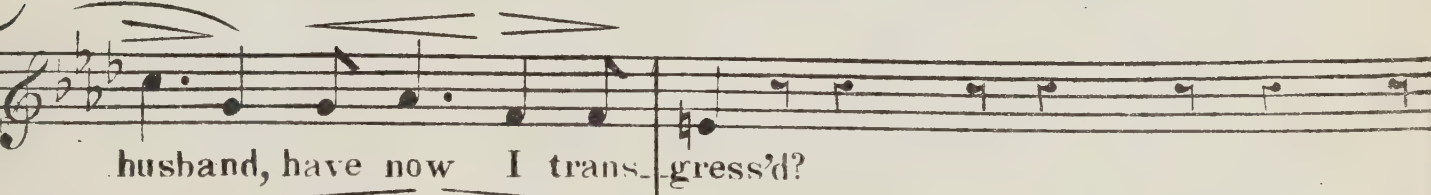
Cs.    
 --- bod--- ing my soul is op- press'd, Where--- in, O my

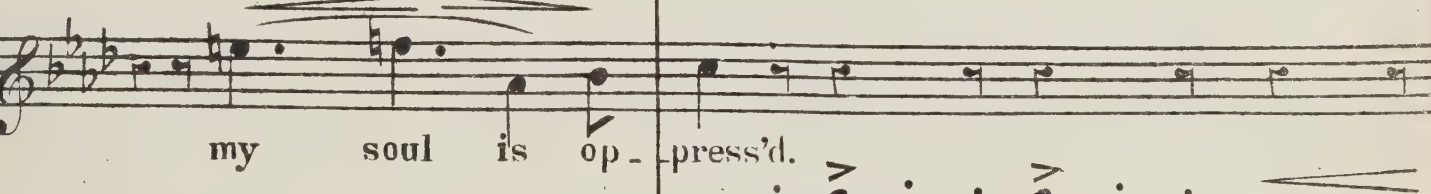
F.    
 With an- xious fore- bod--- ing

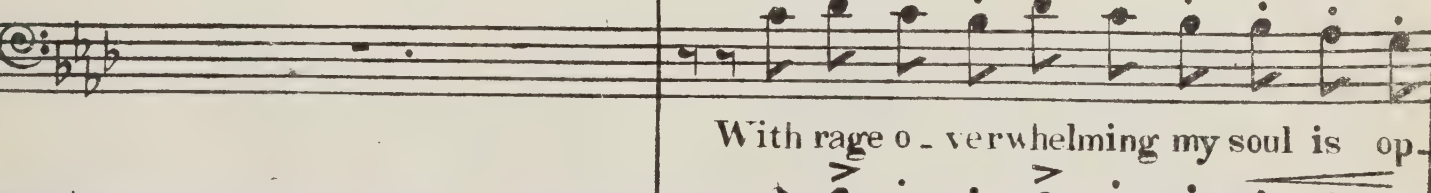
CT. 

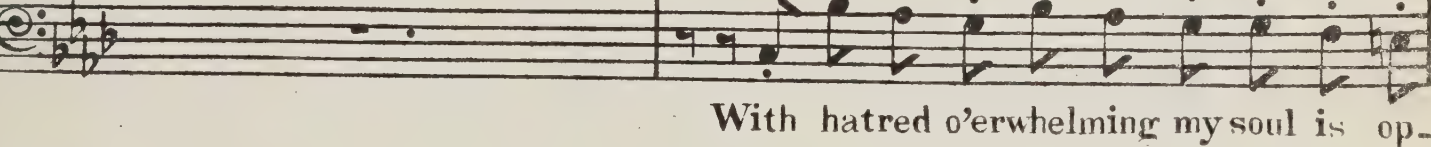
H. 



Cs.    
 husband, have now I trans- gress'd?

F.    
 my soul is op- press'd.

CT.    
 With rage o- verwhelming my soul is op-

H.    
 With hatred o'erwhelming my soul is op-





Cs. What dark...ness hangs  
 F. What dark...ness hangs o'er  
 CT. ---press'd, ... my soul... is op--  
 H. ---press'd, ... my soul... is op--  
 o'er me?  
 me?  
 CT. ---press'd! Those eyes seem-ing guile-less his love saw con-  
 H. ---press'd! But death's my a--ven--ger on him I de-

15459.



Cs. *p*  
What fate..... is be-fore me?..... Thy

F.  
What fate..... is be-fore me?.....

CT.  
---fess'd, .... his love saw con-fess'd!.....

H.  
---test, .... on him I de--test.....

*dim*

Cs. *tranquillo.*  
aid, Hea--ven, lend, ..... and

F. *p* *tranquillo.*  
Thy aid, Hea--ven,

CT.

H.

*pp* *tranquillo.*

*pp* *p*



Cs. *peace to us send. ....*  
 F. *lend, ..... and peace to us*  
 Ct. *My*  
 H. *My*  
 Piano *ff*

Cs. *send. ....*  
 F. *send. ....*  
 Ct. *wrath shall de- scend, ..... His*  
 H. *Thy aid, For- tune,*  
 Piano *cresc.*



Cs.   
 F.   
 CT.   
 H.   
 false. . . . . heart to   
 lend, . . . . . No pow'r him de- -   
 dim.   
 ^

Cs.   
 F.   
 CT.   
 H.   
 With an - xious fore - bo - ding my soul is op -   
 With gloom - y fore - bo - ding my soul is op -   
 rend.   
 - - - fend.



Cs. *press'd, . . . . .* my soul is op--

F. *press'd, . . . . .* my soul is op--

CT. With *rage, . . .* o--ver--whelm--ing my soul is op--

H. With ha--tred o'er--whelm--ing my soul is op--

Cs. *press'd.* Where--in, o my hus--band have now I trans.

F. *press'd.* Why frowns my dear mas--ter? How have I trans.

CT. *press'd.*

H. *press'd.*



Cs. *gress'd? . . . . .* have e'er I trans  
 F. *gress'd? . . . . .* how have I trans  
 CT. Those eyes . . . . . seem - ing guile - less his love saw con -  
 H. But death's my a - ven - ger on him I de -  
*f* *f*

Cs. *gress'd? Where . . . in,* o my  
 F. *gress'd? Why frowns my dear*  
 CT. *fess'd. With rage o - ver - whelm - ing*  
 H. *test. With*  
*f*



Cs. hus - band have e'er I trans -  
 F. mas - ter? *dim.* how have I, how have I trans -  
 Ct. my..... soul is op - - press'd is op - -  
 H. *p* ha - - tred o'er - whelm - ing my soul is op - -  
*dim* *p*

Cs. - - gress'd? What dark - ness hangs o'er me? What fate.... is be -  
 F. - - gress'd? What darkness, what dark - - - ness hangs  
 Ct. - - press'd. Wild pas - - sion comes  
 H. - - press'd. Love's pas - - sion comes  
*sf*



Cs. ... fore me? What darkness hangs o'er me? What fate..... is be-

F. o'er me? What fate, ah! what fate..... is be-

CT. o'er me. Re-venge lies be-

H. o'er me. Suc-cess lies be-

Cs. ... fore me? Thy aid, Hea-ven, lend,.... and peace to us

F. ... fore me? Thy aid, Hea-----ven

CT. ... fore me! My wrath shall descend, His false heart to

H. ... fore me! Thy aid, Fortune, lend, No pow'r him de.



Cs. *p* send! Thy aid..... Hea-----ven *p*  
 F. *p* *rall?* *dim.*  
 CT. *p* *rall?* lend! Thy aid..... o....Hea-----ven *dim.*  
 H. *p* *rall?* rend! My wrath shall de----- *dim.*  
 -----fend! No pow'r him de-  
*rall?* *poco rall?* *colla voce.*  
*rall?* *dim* *p*  
*p* *colla voce.*

Cs. *a tempo.* *f* lend. Ah! Thy aid Hea-----ven  
 F. *f* lend. Thy aid Hea-----ven  
 CT. *f* -----scend: My wrath shall de-  
 H. *f* -----fend: Thy aid For-----tune,  
*a tempo.* *sf* *sf* *sf*



Cs. lend. Thy aid, ..... Hea - - - - - ven  
 F. lend. Thy aid, Thy  
 CT. - - scend. My wrath, my  
 H. lend. Thy aid, Thy

*crese.*

Cs. lend! ..... Thy aid Hea - - - - - ven  
 F. aid, ..... Thy aid Hea - - - - - ven  
 CT. wrath, ..... my wrath shall de - - -  
 H. aid, ..... Thy aid, For - - - - - tune,

16459.



Cs. *f* lend. . . . . *p* And peace, . . . . . peace. . . . .  
 F. lend. . . . . *p* And peace to us send. . . . . to  
 CT. scend. . . . . His false heart to rend,  
 H. lend. . . . . *p* No pow'r him  
*ppp*  
*poco rall? colla voce.*

Cs. *mp* to us *pp* send. . . . .  
 F. *mp* us *pp* send. . . . .  
 CT. *pp* to *pp* rend. . . . .  
 H. *pp* de. . . . . fend. . . . .  
 15459.



Cs. *dim*

F. *dim*

CT. *dim*

H. *dim*

Four vocal staves labeled Cs., F., CT., and H. Each staff contains musical notation in a key with three flats (B-flat, E-flat, A-flat). The first measure of each staff has a 'dim' (diminuendo) marking. The notation consists of a single note followed by a dotted line, then a series of eighth notes in the second measure.

Piano accompaniment for the first system. The right hand plays a series of eighth notes, and the left hand plays a series of eighth notes. A 'p' (piano) marking is present in the second measure.

Four empty vocal staves, likely for a second system of vocalists.

Piano accompaniment for the second system. The right hand plays a series of eighth notes, and the left hand plays a series of eighth notes. A 'dim' (diminuendo) marking is present in the first measure. A 'pp' (pianissimo) marking is present in the second measure. A 'poco rall?' (poco rallentando) marking is present in the third measure.



## No 9.

## DANCE AND CHORUS OF VILLAGERS.

*ALLEGRO  
VIVACE.*  
M.M.  $\frac{1}{2}$  = 120.

*f marcato.*

SOPRANI. *f*

CONTEALTI. *f*

TENORI. *f*

BASSI. *f*

Song is re-sounding, Dan-cers are bound-ing,

Song is re-sounding, Dan-cers are bound-ing,

Song is re-sounding, Dan-cers are bound-ing,

*ff*



Whirl-ing and swing-ing, Laugh - -

Whirl-ing and swing-ing, Laugh - -

Whirl-ing and swing-ing, Whirling and swinging, Laugh - -

Whirl-ing and swing-ing, Laugh - -

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are 'Whirl-ing and swing-ing, Laugh - -'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand. The key signature has one sharp (F#), and the time signature is 4/4.

---ing and sing --- ing.

---ing and sing --- ing.

Laughing and sing --- ing. Song is re-sound-ing,

---ing and sing --- ing. Song is re-sound-ing,

The second system continues the musical score. It features four vocal staves and a piano accompaniment. The lyrics are '---ing and sing --- ing.' and 'Laughing and sing --- ing. Song is re-sound-ing,'. The piano accompaniment continues with the same patterns as the first system, with some dynamic markings like *sf* (sforzando) appearing. The key signature and time signature remain the same.



Dan - cers are bound - ing,  
 Dan - cers are bound - ing,  
 Whirling and swing - ing,  
 Whirling and swing - ing,  
 Laughing and sing - ing.  
 Laughing and sing - ing.  
 Fill'd they with pleasure,  
 Fill'd they with pleasure,  
 Fill'd they with pleasure,

15459.



Keeping the measure,  
Keeping the measure,  
Keeping the measure,  
Keeping the measure,  
Fill'd they with pleasure, Keeping the measure,

*cresc.*

**A**

**ff**

Song is re-sound-ing, Dan-cers are bound-ing,  
Song is re-sound-ing, Dan-cers are bound-ing,  
Song is re-sound-ing, Dan-cers are bound-ing,

**A**



Whirl-ing and swing-ing, Whirling and swinging,  
Whirling and swinging, Whirl-ing, Whirl-ing,  
Whirl-ing and swing-ing, Whirling and swinging,

The musical score for page 118 consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two systems of two staves each. The lyrics are: "Whirl-ing and swing-ing, Whirling and swinging, Whirling and swinging, Whirl-ing, Whirl-ing, Whirl-ing and swing-ing, Whirling and swinging,". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand, with a forte (*sf*) dynamic marking in the second measure.

Laugh-ing and  
sing-ing, Laugh-ing and sing-ing, Laugh-ing and  
Whirling and swinging, Laugh-ing and  
Laughing and singing, Laugh-ing and sing-ing,

The musical score for page 118 continues with measures 5-8. The vocal parts are arranged in two systems of two staves each. The lyrics are: "Laugh-ing and sing-ing, Laugh-ing and sing-ing, Laugh-ing and sing-ing, Laugh-ing and sing-ing, Laugh-ing and sing-ing, Laugh-ing and sing-ing, Laugh-ing and sing-ing, Laugh-ing and sing-ing,". The piano accompaniment continues with the same eighth-note pattern in the right hand and syncopated pattern in the left hand, with a forte (*sf*) dynamic marking in the second measure.



sing - ing, Laughing and singing, Laughing, and  
 Laugh - ing, Laugh - - - ing, sing - - - - ing, Laughing, and  
 sing - ing, Laughing and singing, Laughing, and  
 Laughing and singing, Laughing and singing, Laughing, and

sing - - - - ing. Dan - cers are bounding, Whirling and  
 sing - - - - ing. Dancers are bounding, Whirling and  
 sing - - - - ing. Song is re - sounding, Dancers are bounding, Whirling and  
 sing - - - - ing. Song is re - sounding,



swinging, Laughing, laughing and sing - - - ing. Fill'd they with pleasure, Keeping the

swinging, Laughing, laughing and sing - - - ing. Fill'd they with pleasure, Keeping the

swinging, Laughing, laughing and sing - - - ing. Fill'd they with pleasure,

Dancers are bounding, Fill'd they with pleasure, Keeping the

measure, Keeping the mea - - - sure.

measure, Keeping the mea - - - sure.

Keeping the mea - - - sure.

measure, Keeping the mea - - - sure.

**ff**



**B**

*p*

Sporting, woo-ing, Now..... pur-su-ing.

*p*

Sporting, woo-ing, Now... pur-su-ing.

*p*

Sporting, woo-ing, Now pur-su-ing.

*p*

Sporting, woo-ing, Now pur-su-ing.



Clasping, gli-ding, Now di-vi-ding.

Clasping, gli-ding, Now di-vi-ding.

Clasp-ing, gli-ding, Now di-vi-ding.

Clasp-ing, gli-ding, Now di-vi-ding.

The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. The first staff has a treble clef and the second has a bass clef. The music is in 4/4 time and features a variety of note values including eighth and sixteenth notes, as well as rests.

Faster, Mirth is Mas-ter.

Faster, Mirth is Mas-ter.

Faster, Mirth is Mas-ter.

Faster, Mirth is Mas-ter.

The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. The first staff has a treble clef and the second has a bass clef. The music is in 4/4 time and features a variety of note values including eighth and sixteenth notes, as well as rests. Dynamics include *f* (forte) and *p* (piano).



Faster, Mirth is Master.

Faster, Mirth is Master.

Faster,

*f* *p* *ff*

Mu - sic and Mirth are the Gods of the hour. ....

Mu - sic and Mirth are the Gods of the hour. ....

Mu - sic and Mirth are the Gods of the hour. ....

Mu - sic and Mirth are the Gods of the hour. Dancing and laughing, own we their pow'r.

*sf* *sf*



1st time.

Dancing and laughing, Dancing and laughing, own we their pow'r.

Dancing and laughing, Dancing and laughing, own we their pow'r.

Dancing and laughing, own we their pow'r.

own we their pow'r.

1st time.

*sf* *sf* *sf* *f*

2nd time.

pow'r.

pow'r.

pow'r.

pow'r.

2nd time.

*ff*



C

The first system of the score consists of a piano introduction and a vocal entry. The piano part begins with a series of chords in the left hand and single notes in the right hand, marked with accents (^) and a 'v' (vibrato). The vocal part enters in the fifth measure with a single note on a treble clef staff, marked with a 'C' (C-clef) and a 'ff' (fortissimo) dynamic.

The second system of the score contains the vocal melody and piano accompaniment for the lyrics. The vocal part is written on a treble clef staff and includes the following lyrics: "Now pur-su-ing, Now di-vid-ing, Sport-ing, woo-ing, Clasping, glid-ing, Now pur-su-ing, Now di-vid-ing, Sport-ing, woo-ing, Clasping, glid-ing,". The piano part is written on a grand staff (treble and bass clefs) and includes triplets and accents (^) in the right hand, and chords and single notes in the left hand. The dynamics are marked 'f' (forte) and 'ff' (fortissimo).



Faster, faster,

Faster, faster,

Faster, faster, Mirth is Master!

Faster, faster,

Fast-er, faster,

Faster, faster,

Faster,

Mirth is Mas-ter.

Faster, Mirth is Mas-ter.

Mirth is Mas-ter.

Song is re-sound-ing.

faster, Mirth is Mas-ter.

Song is re-sound-ing.



*sf* Dan - - cers are bound - - ing. Whirling and swing - - ing,

*sf* Dan - - cers are bound - - ing. Whirling and swing - - ing,

Whirling and swing - - ing,

*sf* Laughing and sing - - - ing. Fast - er! Faster!

Laughing and sing - - - ing. Faster! Faster!

Laughing and sing - - - ing. Fast - er! Faster!

Laughing and sing - - - ing. Faster! Faster!



Mirth is Master.

Mirth is Master.

Mirth is Master.

Mirth is Master.

*cresc.*

**D ff**

Mu...sic and Mirth are the Gods, the Gods of the

**ff** Mu...sic and Mirth are the Gods of the

**ff** Mu...sic and Mirth are the Gods of the

**ff** Mu...sic and Mirth are the

Mu...sic and Mirth are the

**D**



hour. Dan\_cing, dan\_cing and laugh\_ing, Dan\_cing and

hour. Dan\_cing, dan\_cing and laugh\_ing, Dan\_cing and

hour. Dan\_cing, dan\_cing and laugh\_ing, Dan\_cing and

Gods of the hour. Dan\_cing and laugh\_ing, Dan\_cing and

laugh\_ing, Dan\_cing and laugh\_ing, own we their pow'r, own we their

laugh\_ing, Dan\_cing and laugh\_ing, own..... we their

laugh\_ing, own we their pow'r, their

laugh\_ing, Dan\_cing and laugh\_ing, own we their pow'r, own we their



pow'r. Mu- sic and Mirth are the Gods of the hour, Mu- sic and  
pow'r. Mu- sic and Mirth are the Gods of the hour, Mu- sic and  
pow'r. Mu- sic and Mirth are the Gods of the hour, Mu- sic and  
pow'r. Mu- sic and Mirth are the Gods of the hour, Mu- sic and

The musical score for the first system features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "pow'r. Mu- sic and Mirth are the Gods of the hour, Mu- sic and". The piano part includes chords and melodic lines with various musical notations like slurs and accents.

Mirth are the Gods of the hour.....  
Mirth are the Gods of the hour.....  
Mirth are the Gods of the hour.....  
Mirth are the Gods of the hour.....

The second system continues the musical score with four vocal staves and piano accompaniment. The lyrics are: "Mirth are the Gods of the hour.....". The piano part includes chords and melodic lines with various musical notations like slurs and accents. The system concludes with a double bar line.



But

But hark!

But hark!

(M.M. ♩ = 72.)

ANDANTE UN POCO SOSTENUTO.

Corno.

ORGAN.

Ped.

hark!

the Or... gan's solemn sound,

But hark!

the Organ's solemn sound,

the Organ's solemn sound,

the Organ's solemn sound,

In strains ce-



In strains ce- In strains ce- In strains ce- In strains ce-  
 -lestial, floats a-round. In

*dim.* *p*  
 ...les- \_tial, floats a- round. . . . . Let us with gra- ti- tude and  
 ...les- \_tial, floats a- round. Let us with gra- ti- tude and  
 strains ce- les- \_tial, floats a- round. Let us with gra- ti- tude and  
 strains ce- les- \_tial, floats a- round. Let us with gra- ti- tude and

*Orchestra.*  
*Ped.*



praise, In ho - ly hymn our voi - ces raise.....

praise, In ho - ly hymn our voi - ces raise.....

praise, In ho - ly hymn our voi - ces raise.....

praise, In ho - ly hymn our voi - ces raise.....

*cres.* *f* *dim.* *p*

This block contains the vocal and piano accompaniment for the first system. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "praise, In ho - ly hymn our voi - ces raise.....". The piano part includes dynamic markings: *cres.*, *f*, *dim.*, and *p*.

ORGAN.

*dim.*

This block contains the organ accompaniment for the second system. It features a single staff with the label "ORGAN." and a dynamic marking of *dim.*



Guardian an-gels

Guardian an-gels

Guardian an-gels

Guardian an-gels

Guardian an-gels

*pp*

*ratt.*.....

sweet and fair, Deign to hear our low-ly prayer.

sweet and fair, Deign to hear our low-ly prayer.

sweet and fair, Deign to hear our low-ly prayer.

sweet and fair, Deign to hear our low-ly prayer.

*pp*



Guide our steps through toil of day, With your wise and

Guide our steps through toil of day, With your wise and

Guide our steps through toil of day, With your wise and

Guide our steps through toil of day, With your wise and

*pp*

*cres.* *f* *dim.* *p*

gen - - tle sway, With your wise and gen - - tle sway, ...

*cres.* *f* *dim.* *p*

gen - - tle sway, With your wise and gen - - tle sway.

*cres.* *f* *dim.* *p*

gen - - tle sway, ... With your wise and gen - - tle sway.

*cres.* *f* *dim.* *p*

gen - - tle sway, With your wise and gen - - tle sway.

*cres.* *p* *pp*



*pp*

....When our eyes are clos'd in sleep, Watch be-side our pil-low

*pp*

When our eyes are clos'd in sleep, Watch be-side our pil-low

*pp*

When our eyes are clos'd in sleep, Watch be-side our pil-low

*pp*

When our eyes are clos'd in sleep, Watch be-side our pil-low

*pp*

*pp*

keep, Guardian

keep, Watch, Watch be-side our pil-low keep.....

*pp*

keep, Guardian

*pp*

keep, Watch, Watch be-side our pil-low keep. Guardian

*p*



an - gels, sweet and fair, ... An - swer send, ... An - swer

..... Guar - dian angels, sweet and fair, ... Answer send, ...

an - gels, sweet and fair, .... An - swer send, An - swer

an - gels, sweet and fair, .... An - swer send, An - swer

an - gels, sweet and fair, .... An - swer send, An - swer

cres. > cresc. > cresc. > cresc. > cresc.

send, ... An - - - swer send, ... to this, ...

..... Answer send, Answer send, ... to this, ...

send, ... An - swer send, ... to this, ...

send, An - swer send, ... to this, ...

cresc. f dim. p CORNI. pp



our... prayer... Silent.

our... prayer... Silent.

our... prayer... Silent.

our... prayer...

*pp* CORNI.

Silent.

**SOLO. FRIDOLIN.**  
*ad libitum.*

Oh! ho... ly sounds!.... Oh! bles... sed hymn of

*colla voce.*

*a tempo.*

F. praise! What peace is theirs, who trustful voices

ORGAN.  
*p legato.*



F. *cres.*  
*p*  
 raise, What peace is theirs, Who trustful

F.  
 voices raise, In Heav'n's high courts, To Heav'n's great King!

Orchestra.  
*p*  
 Ped.

F. *p* *dim.*  
 Earth's cares and sor-rows va...nish, va...nish from this

F. *cres.*  
 place! The weeping mourner dries his tear-stained face.... A.

*sf* *p*



**F.** *cres.* *f*  $\wedge$

-- gain in gladsome strains to sing!

**CHORUS.**

**SOPRANI.** *ff*  $\wedge$

**CONTRALTI.** *ff*  $\wedge$

**TENORI.** *ff*  $\wedge$

**BASSI.** *ff*  $\wedge$

Sancta Ma-ri-a, en-thronèd a-bove,

Sancta Ma-ri-a, en-thronèd a-bove,

Sancta Ma-ri-a, en-thronèd a-bove,

Sancta Ma-ri-a, en-thronèd a-bove,

**ORGAN.** *cres.* *ff*  $\wedge$  *pp*

*pp*  $\wedge$  *pp*

Hear us, and bless us, dear Mo-ther of love.

*pp*  $\wedge$  *pp*

Hear us, and bless us, dear Mo-ther of love.

*pp*  $\wedge$  *pp*

Hear us, and bless us, dear Mo-ther of love.

*pp*  $\wedge$  *pp*

Hear us, and bless us, dear Mo-ther of love.

*pp*  $\wedge$  *pp*

Hear us, and bless us, dear Mo-ther of love.

*pp*  $\wedge$  *pp*

**Orchestra.** *p*  $\wedge$



In darkness wand'ring, and by fear op-press'd, No light to cheer his

path, no place of rest, For help... the wea-ry pil-grim

cries. The pray'r is heard, And on his gloomy

way is shed the glo-ry of celestial day.....

*15459.*



F. *cres.* *f*

He sees the Sun of Heav'n a-rise!...

*pp*

F.

SOPRANI & CONTRALTI

TENORI & BASSI.

*ff* *pp*

Sancta Ma-ri-a en-thro-nèd a-bove, Hear us, and

Sancta Ma-ri-a en-thro-nèd a-bove, Hear us, and

*ff* *pp*

Sancta Ma-ri-a en-thro-nèd a-bove, Hear us, and

*ff* *pp*

Sancta Ma-ri-a en-thro-nèd a-bove, Hear us, and

dear Mo-ther of love.

pp

dear Mo-ther of love.

pp

dear Mo-ther of love.

dear Mo-ther of love.

pp

dear Mo-ther of love.

pp

dear Mo-ther of love.



FRIDOLIN.

*p*

My no-ble la-\_-\_-\_-dy, gen-\_-\_-tle mistress

*pp* poco piu mosso.

mine, .....

Full low-\_-\_-ly bend-\_-\_-ing

at yon sa-\_-cred shrine, .....

For thy sweet

wel-\_-\_-fare

I will hum-\_-bly pray,

And



F. so thy wish, as my de\_sire o\_

F. *poco meno. cres.* \_bey, And so.... thy wish, as my de\_sire..... o\_

*colla voce.* *cres.*

F. *pp (quasi recitando.)* \_bey. Sancta Ma\_ri\_a enthroned a\_

**SOPRANI.**

**CONTRALTI.** Sancta Ma\_ri\_a, en\_thro\_nèd a\_\_bove,....

**TENORI.** Sancta Ma\_ri\_a, en\_thro\_nèd a\_\_bove,....

**BASSI.** Sancta Ma\_ri\_a, en\_thro\_nèd a\_\_bove,....

**CHORUS.** Sancta Ma\_ri\_a, en\_thro\_nèd a\_\_bove,....

*ff* *pp*



F. *pp* -bove, Hear us, and bless us, dear Mo-ther of love. *p*

Hear us, and bless us, dear Mo-ther of love. O Sancta Ma- *p*

Hear us, and bless us, dear Mo-ther of love. O Sancta Ma- *p*

Hear us, and bless us, dear Mo-ther of love. *pp*

Hear us, and bless us, dear Mo-ther of love. *pp*

Hear us, and bless us, dear Mo-ther of love. *p*

F. O Sanc-ta Ma-

--ri--a, Hear.... us, and bless us. O Sanc-ta Ma- *3*

--ri--a, Hear.... us, and bless us. O Sanc-ta Ma- *3*

O Sanc-ta Ma-ri-a, Hear.... us. *p*

Hear us! *3*

*legato*

15459. *p*



F. *ri...a,* *Hear us!*

*ri...a, dear Mo...ther of love.*

*ri...a, dear Mo...ther of love.* *pp*

O Sanc...ta Ma...ri...a, bless.... *p* us! Sanc...ta Ma...ri... *pp*

bless us! Sanc...ta Ma...ri... *pp*

*pp*

F. *Hear us!* *bless us!* *dim.* *Hear...*

*pp* Sanc...ta Ma...ri... *a, Hear us, and* *bless....* *us.*

*pp* Sanc...ta Ma...ri... *a, Hear us, and* *bless....* *us.*

*--a,* *Hear us, and* *bless* *us.*

*--a,* *Hear us, and* *bless....* *us.*

*pp*



F. *pp* us, and bless us, Sanc...ta Ma-ri...

*pp* Hear us, and bless us, Sanc...ta Ma-ri...

*pp* Hear us, and bless us, Sanc...ta Ma-ri...

*pp* Hear us, and bless us, Sanc...ta Ma-ri...

Hear us, and bless us, Sanc...ta Ma-

F. ...a!

...a!

...a!

...a!

...a!

ri ...a!

15459. *pp* legato,



REC.<sup>VO</sup> AND BALLAD. COUNT.

**ALLEGRO.**

*pp* TIMPANI. *ff*

*sf* *pp* *pp* *pp* *dim e poco rall?*

*a tempo.* *pp* *ff* *sf* *pp*

*pp* *pp* *pp poco rall?.....*

**ANDANTE TRANQUILLO.**

*pp* *p* *con espressione.* *dim e rall?* *pp* *p*

Ped.....\*



COUNT.

REC<sup>VO</sup>

The wild-est con-flicts rage with-in my fever'd

*dim e rall?*REC<sup>VO</sup>

soul.

Re-venge,

re-gret,

tear..

ANDANTE.

..... at my heartstrings each in turn,

I hate my.

ANDANTE.

*dim*  
*colla voce.*

R.H.

pp

R.H.

pp

--self, .....

since ho-nour bids to love no



meno. *p* more; . . . . . And watch, with anguish keen, my

meno. *pp* *rall?* *poco affrett?*

*f* hopes. . . . . to ash - es burn, . . . . . to ash - - es

*poco affrett? colla voce.* *sf*

burn. *pp* *tranquillo.* *pp*

## ANDANTINO CANTABILE.

*p* O wo - man, with the

ANDANTINO CANTABILE. *pp*



pure and guileless face, What boundless faith I

once in thee did place! At-tun'd to truth, thy

low, melodious voice Brought calm content, and

bade my heart rejoice. *con espress.* No care dis-

*cresc.* *f.* *pp*



*dim.*

...turb'd, but at thy pre... sence fled, On all a -

*pp.*

*dim.*

...round by thee was bless... ing shed. No care dis.

*cresc.*

...turb'd but at thy presence fled, On all a - round,..... on

*cresc.*

*f*

*cresc.*

*largamente e rull? poco a poco*

*colla voce rull? poco a poco*

*dim*

all a - round, by thee,..... by thee was blessing

*dim colla voce.*

*dim*

*pp*



shed: Dis-

*pp tranquillo.*

- trust and doubt were stran-gers to my breast, When

in thy love my life found peace and rest.

knew thee fair— I fond- - - ly deem'd thee true, And lov'd thee

*p*

*dim*



*cresc.*

well, With love that e-----ver grew.

Now all is o'er, and on my com-----ing

years A grief has fall'n, too keen, a-las! for

tears. Now all is o'er, and on my coming years A grief has



*largamente e rall? poco a poco.*

fall'n, ..... A grief has fall'n, too

*dim*

*f*

*colla voce rall? poco a poco.*

*p* *dim*

las, too keen, a - las!

keen, ..... a - las! too keen, too keen, a - las! for.....

*dim*

*cresc assai.*

*f*

*p*

tears.

*dim e rall?*

*p dim colla voce.*

*cresc assai.*

*p*

*p*

tears.

*dim e rall?*

*p*

*pp*



## DUET.—COUNT AND COUNTESS.

COUNTESS

My Wal... de: mar, how

*cresc.*

*ALLEGRO*  
*MODERATO*

Cs. err'd thine E. glan... tine That thou could'st doom her thus in

Cs. grief to pine?  
COUNT.

How err'd she?

CT. ask thy conscience if thou dare To

*cresc.*

15459.



CT. *thine own heart lay all its frail-ty bare. Did'st*

CT. *not to trai-tor's suit in-cline thine*

CT. *ear, Con-veal his guilt, keep him thy*

COUNTLESS. *That*

CT. *pre-sence near?*



Cs. I did wrong, re-pent-ing I con-

Cs. -fess, But shame and fear, shame and

Cs. fear, were cause of dire dis-

cresc. dim

Cs. tress. My

dim. p



Cs. ten... der heart would e'en a trai... tor

Cs. screen, And stand his guilt, and thy fierce

*cresc.*

Cs. wrath be... tween.

COUNT

Ah,.... then 'tis true,....

*f* *ff* *dim*

CT. 'tis true, And I..... was

*p* *ff*



*poco meno.*

CT. *f* *p*

not de-ceived! I cling to doubt,.... would

*poco meno.*

CT. *poco rall? e dim.*

fain..... have not..... be..

*poco rall? colla voce.* *dim.*

COUNTRESS.

*ANDANTE APPASSIONATO.*  
*con slancio.*

Why did I not my heart o..

CT. *dim.* *pp*

--liev'd! ..

*ANDANTE APPASSIONATO.*

CS. *f* *6*

--hey? Be-fore him ev'-ry ac-tion



Cs. *dim.*

lay? Oh! naught were

Cs. *p*

left me but to

Cs. *cresc.*

die If love, ..... if

Cs. *dim.* *p*

love. .... should from his bo. .... som



CS. fly. ....  
COUNT.

Though scarce confess'd, .... hope's fee-ble

light Reliev'd the gloom of... my dark

night. As she is false, that hope must

die, and peace for e-ver from me

15459.



**COUNTRESS.  $\Lambda$**   
 Why did I not my heart o---  
**COUNT.**  
 fly. Though scarce confess'd, hope's fee-ble

**Cs.**  
 --bey? Be-fore him ev-ry ac-tion  
**Ct.**  
 light Reliev'd the gloom of my dark

**Cs.**  
 lay? Why did I not my heart o---  
**Ct.**  
 night. Though scarce con- fess'd, hope's fee-ble



Cs. ...bey? Be...fore him ev'ry ac...tion

CT. light. Re-liev'd the gloom of my dark

Cs. lay? Oh! naught were left..... me but to die.....

CT. night. As she is false,..... that hope, must die,.....

Cs. .... If love, ..... If love.....

CT. .... dim. .... dim.

.... And peace. ^ ..... and peace. ^



Cs. *pp* ..... should from his bo- - - - - som fly!

CT. *pp* ..... for e- - - - - ver from me fly!

*pp* *f* *3* *dim* *p*

Cs. *dim.* Oh! naught were left me but to die. ....

CT. *dim.* As she is false, that hope must die. ....

*dim.* *f*

Cs. *pp* *dim.* If love. .... should from his bosom fly! ....

CT. *pp* *dim.* And peace... for e- - - - - ver from me fly! ....

*p* *pp* *dim.*



*Allegro giusto.*

COUNTESS.

*Allegro giusto.* O Wal - de-mar!

Canst thou not par-don me, For that I Hu-bert's

guilt conceal'd from thee?... What sayst thou? Hubert! Do I hear a

right? Or doth a hideous dream my soul af-fright? 'Twas e-ven



so. He base-ly has trans-gress'd, And in mine

ear unho-ly love con-fess'd! *Recit.*  
I see it all! The scales fall from my

*Recit.*

eyes,— But Fridolin! — the forge once gain'd, he

*a tempo*

dies! For know, the



trai - - - tor's false and ly - - ing tongue Charg'd

*f*

him with guilt, and I have

*f*

*ff* O fright - - - ful fate! Yet done foul wrong!

*a tempo*

*ff* *a tempo*

*marcato con forza*

Heavn's protecting hand.... Will keep him safe, despite thy



rash com - mand. Come, let us has - ten, let us  
 has - ten to the place of dread, Ere jus - tice hurl its  
 thun - ders on thy head! Come!  
 Let us hasten . . .

*p* *trem.* *Cresc.*  
*p* *trem.* *ff*  
*Allegro assai*  
*Allegro assai* *Cresc.*



come! On swift-moving pi . . . . nions of

On swift-moving pinions of

ter-ror, Let us fly, let us fly. To

ter-ror, Let us fly, let us fly. To

res-cue the vic-tim of er...ror Ere he die!..

res-cue the vic-tim of er...ror Ere he



*Cres.* *f*

Let us fly! Let us fly, let us fly! . . . . .

die! Let us fly! let us fly! . . . . .

*ff*

The first system of the musical score consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano. The key signature has one sharp (F#). The vocal parts have lyrics: 'Let us fly!' followed by 'Let us fly, let us fly! . . . . .' and then 'die! Let us fly! let us fly! . . . . .'. The piano part features a crescendo leading to a fortissimo (ff) section with a series of chords. A fermata is placed over the final notes of the vocal parts.

The second system of the musical score consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano. The vocal parts have ellipses (...) indicating they continue from the previous system. The piano part continues with a series of chords, some marked with accents (^).

The third system of the musical score consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano. The vocal parts have ellipses (...) indicating they continue from the previous system. The piano part continues with a series of chords, some marked with accents (^).



## THE FORGE SCENE.

## CHORUS OF SMITHS.

*ALLEGRO*  
*CON FUOCO.*  
(M.M. ♩ = 108)

*ff.*

*gva*

*gva*

*gva*



Handwritten musical score for piano, measures 154-159. The score is written on six systems of grand staves (treble and bass clef). The key signature is one flat (B-flat). The tempo/mood is marked *grac.* (graceful) and *loco.* (loco). The dynamics include *ff* (fortissimo), *sf* (sforzando), and *f* (forte). The notation features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as accents and slurs. The score concludes with a double bar line and a repeat sign.



TENORI PRIMI.

*marcato.**f*

TENORI SECONDI.

*marcato.**f*

BASSI PRIMI.

*marcato.**f*

BASSI SECONDI.

*marcato.**f*

Gift of Demons, raging fire! .....

*sf* *sf* *ff* *ff*

..... Fiercely blazing in grim ire! .....

..... Fiercely blazing in grim ire! .....

..... Fiercely blazing in grim ire! .....

..... Fiercely blazing in grim ire! .....

*gra loco.* *gra loco.*



Hiss - ing, spit - ting, sparks e -  
 Hiss - ing, spit - ting, sparks e -  
 Hiss - ing, spit - ting, sparks e -  
 Hiss - ing, spit - ting, sparks e -

*gva --- loco.*  
*gva ---* *sf* *sf*

Rushing, roaring, flare and  
 Rushing, roaring, flare and  
 Rushing, roaring, flare and  
 Rushing, roaring, flare and

*cres.*  
*cres.*  
*cres.*  
*cres.*

*sf* *sf*  
*sf* *sf*



flit!..... Hissing, spitting!

flit!..... Hissing, spitting!

flit!..... Hissing,

flit!..... Hissing,

*ff*

Hissing, spitting sparks e. mit! Rushing, roar\_

Hissing, spitting sparks e. mit! Rushing, roar\_

spitting! Hissing, spitting sparks e. mit!..... Rushing,

spitting! Hissing, spitting sparks e. mit!..... Rushing,

*sf* *sf*



ing flare... and flit!

ing flare... and flit!

roar. ing flare... and flit!

roar. ing flare and flit!

Now...

*staccato e marcato.*

*f*



..... we... stir thee, plung--

Now..... we... stir thee,

Now..... we... stir thee,

Now..... we... stir thee,

ing... deep, Till....

plung-----ing deep,

plung-----ing deep,

plung--ing, plung--ing deep,



our... pul- ses, our

Till... ..

Till... .. our pul- ses,

Till... .. our pul- ses,

pul- ses mad- ly... leap. Wield the ham- ..

... our pul- ses mad- ly leap. Wield the ham- ..

till our pul- ses mad- ly leap. Wield the

till our pul- ses mad- ly leap.

15459.



mer! swing it round! . . . . .

mer! swing it round! . . . . .

ham . . . mer! swing it round! . . . .

Wield the ham . . . . mer! swing it

Strike the an . . vil! make it

Strike the an . . . vil! make it

Strike the an . . vil! make it

round! . . . . . Strike the an . . vil! make it



sound.

sound.

Quaff, ... quaff the

sound. Quaff, ... quaff the gob-let, quaff. ... the

sound.

Quaff, ... quaff the gob-let.

Laugh,

gob-let's ardent tide. Laugh, ... at scruples

gob-let's ardent tide. Laugh, ... laugh at scruples

Quaff the gob-let's ardent tide.



..... laugh at scruples, laugh at

Laugh at scruples,

*sf* Laugh,..... laugh at scruples,

*sf* Laugh,..... laugh at

*sf* > *sf* >

scruples, fear deride. Gift.... of Demons,

fear..... de... ride. Gift.... of De... mons,

fear.... de... ride. Gift.... of De... mons,

scruples, fear de... ride. Gift.... of De... mons,

*ff* > *ff* > *ff* > *ff* >



rag-ing fire! Blaz-ing fierce-ly in grim

rag-ing fire! Blaz-ing fierce-ly in grim

rag-ing fire! Blaz-ing fierce-ly in grim

rag-ing fire! Blaz-ing fierce-ly in grim

ire! Gift of De-mons, Gift of Demons, raging fire!

ire! Gift of De-mons, Gift of Demons, raging fire!

ire! Gift of De-mons, Gift of Demons, raging fire!

ire! Gift of De-mons, Gift of Demons, raging fire!

*ff*



First system of a musical score. It consists of four vocal staves (two treble and two bass clefs) and a piano accompaniment. The vocal parts have lyrics: "Hiss...ing!" and "spit...ting!". The piano accompaniment features a melodic line in the right hand with slurs and a rhythmic accompaniment in the left hand.

Hiss...ing! spit...ting!

Hiss...ing! spit...ting!

Hiss...ing! spit...ting!

Hiss...ing! spit...ting!

Second system of the musical score. It continues with four vocal staves and piano accompaniment. The lyrics are: "Hiss...ing, spit...ting, sparks e...mit! Rushing, roaring, flare and". The piano accompaniment continues with the same melodic and rhythmic patterns as the first system.

Hiss...ing, spit...ting, sparks e...mit! Rushing, roaring, flare and

Hiss...ing, spit...ting, sparks e...mit! Rushing, roaring, flare and

Hiss...ing, spit...ting, sparks e...mit! Rush...ing, roaring, flare and

Hiss...ing, spit...ting, sparks e...mit! Rush...ing, roaring, flare and



flit! Rushing, roaring, flare and flit! Rush... ing!

flit! Rushing, roaring, flare and flit! Rush... ing!

flit! Rushing, roaring, flare and flit! Rush... ing!

flit! Rushing, roaring, flare and flit! Rush... ing!

*sf* >

roar... ing!

roar... ing!

roar... ing!

roar... ing!

*ff*

*sf* >



Rush-ing, roar-ing, flare and flit!

Rush-ing, roar-ing, flare and flit!

Rush-ing, roar-ing, flare and flit!

Rush-ing, roar-ing, flare and flit!

Rush-ing, roar-ing, flare and flit!

Rushing, roaring, flare and flit! Hiss-ing,

Rushing, roaring, flare and flit! Hiss-ing,

Rushing, roaring, flare and flit! Hiss-ing,

Rushing, roaring, flare and flit! Hiss-ing,

Rushing, roaring, flare and flit! Hiss-ing,



spit - ting, sparks e - - - mit! . . . . Rush - - - ing, roar - - - ing,

spit - ting, sparks e - - - mit! . . . . Rushing, roaring,

spit - ting, sparks e - - - mit! . . . . Rushing, roaring,

spit - ting, sparks e - - - mit! . . . . Rushing, roaring,

*sf* *ff*

flare and flit! Rush - - -

flare and flit! Rush - - -

flare and flit! Rush - - -

flare and flit! Rush - - -

*ff legato.* *ff*



ing! Roar ing! ing! Roar ing! ing! Roar ing! Now we

Now we stir..... thee, now we  
 Now we stir..... thee, now, ... now...  
 Now we stir thee,  
 stir..... thee, now, now we

15459.



stir thee, plung- ing deep. Till our

..... we stir..... thee, Till our pul-----

plung----- ing deep.

stir thee, plung- ing deep. Till our pul-----

*sf* *f*

pul----- ses, our.... pul----- ses mad- ly leap.

----- ses, our pul- ses mad----- ly leap.

Till our pul- ses, our pul- ses mad- ly leap. Wield the

----- ses, our pul- ses mad- ly, mad- ly leap. Wield the

*sf* *sf*



Wield the ham-mer, swing it round! Strike the

Wield the ham-mer, swing it round! Strike the

ham-mer, Wield the ham-mer, Wield the ham-

an-vil, make it sound! Swing it

an-vil, make it sound! Swing it

mer, Swing it, swing it, swing it round!

mer, Swing it, swing it, swing it round!

*sf>*



*sf* swing it, swing it round! Strike the an - - vil, make it

*sf* swing it, swing it round! Strike the an - - vil, make it

Strike the an - - vil, make it sound!

Strike the an - - vil, make it sound!

The first system of the musical score consists of four staves. The top two staves are vocal parts, both starting with a forte (*sf*) dynamic. They sing the lyrics "swing it, swing it round!" followed by "Strike the anvil, make it". The bottom two staves are piano accompaniment. The first vocal staff has a melodic line with accents and slurs. The second vocal staff has a similar melodic line. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand. The key signature has one flat (B-flat), and the time signature is 4/4.

sound! Quaff the gob - - let's ar - - dent tide,

sound! Quaff the gob - - let's ar - - dent tide,

Quaff the goblet's ardent tide,

Quaff the goblet's ardent tide,

The second system of the musical score continues the vocal and piano parts. The top two staves are vocal parts, both starting with a melodic line. They sing the lyrics "sound! Quaff the goblet's ardent tide,". The bottom two staves are piano accompaniment. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand. The key signature has one flat (B-flat), and the time signature is 4/4.



Quaff the goblet's ardent tide. Laugh at scruples, fear de-

Quaff the goblet's ardent tide. Laugh at scruples, fear de-

Quaff the goblet's ardent tide. Laugh at scruples, fear de-

Quaff the goblet's ardent tide. Laugh at scruples, fear de-

*ff*

-ride. fear... de-ride. Laugh at scruples, fear de-

-ride. fear... de-ride. Laugh at scruples, fear de-

-ride. fear... de-ride. Laugh at scruples, fear de-

-ride. fear... de-ride. Laugh at scruples, fear de-

*gr*

*sf*



- ride! Dash ing!  
 - ride! Dash ing!  
 - ride! Dash ing!  
 - ride! Dash ing!  
 - ride! Dash ing!

The piano accompaniment consists of two staves. The right hand features a melodic line with various accidentals (sharps, naturals, flats) and slurs. The left hand provides a harmonic accompaniment with chords and single notes, including a prominent *ff* (fortissimo) dynamic marking.

Crush ing! smiting, shatt'ring, naught we spare.....  
 Crush ing! smiting shatt'ring, naught we spare.....  
 Crush ing! smiting, shatt'ring, naught we spare.....  
 Crush ing! smiting, shatt'ring, naught we spare.....

The piano accompaniment continues with two staves. The right hand has a melodic line with slurs and accents. The left hand features a more complex accompaniment with many beamed sixteenth notes and chords, marked with *f* (forte) and *ff* (fortissimo) dynamics.



..... Dashing, crushing, aught we dare. ....

..... Dashing, crushing, aught we dare. ....

..... Dashing, crushing, aught we dare. ....

..... Dashing, crushing, aught we dare. ....

.....

..... Smi...ting, shatt'...ring, naught we

..... Smi...ting, shatt'...ring, naught we

..... Smi...ting, shatt'...ring, naught we

..... Smi...ting, shatt'...ring, naught we

.....

*ff*



spare..... Dash-ing, crush-ing, aught we dare.

spare..... Dash-ing, crush-ing, aught we dare.

spare..... Dashing, crush-ing, aught we dare.

spare..... Dashing, crush-ing, aught we dare.

naught we spare! aught we dare!

naught we spare! aught we dare! Dashing, crushing, aught we

naught we spare! aught we dare! Dashing, crush-ing, aught we

naught we spare! aught we dare! Dashing, crushing, aught we



naught we spare! naught we spare! aught we

dare! ... naught we spare! naught we spare! aught we

dare! ... naught we spare! naught we spare! aught we

dare! ... naught we spare! naught we spare! aught we

*ff*

This block contains a musical score for a vocal ensemble. It features four staves of music with lyrics. The lyrics are: "naught we spare! naught we spare! aught we", "dare! ... naught we spare! naught we spare! aught we", "dare! ... naught we spare! naught we spare! aught we", and "dare! ... naught we spare! naught we spare! aught we". The music is in a key with one flat (B-flat) and a common time signature. The first staff has a treble clef, and the subsequent staves have a bass clef. The music is marked with a forte (*ff*) dynamic.

dare! .....

dare! .....

dare! .....

dare! .....

*ff*

*ff* >

This block contains a musical score for a vocal ensemble. It features four staves of music with lyrics. The lyrics are: "dare! .....", "dare! .....", "dare! .....", and "dare! .....". The music is in a key with one flat (B-flat) and a common time signature. The first staff has a treble clef, and the subsequent staves have a bass clef. The music is marked with a forte (*ff*) dynamic. The bottom section of the block features a piano accompaniment with a treble and bass clef, marked with a forte (*ff*) dynamic and an accent (>).



*poco rall?*

HUBERT.

*ANDANTE UN POCO AGITATO. (M. M. ♩ = 96.)*

*dim.*

H. Its fierce im - pa - tience to con -

*p*

*pp*

*pp*

*tremolo.*



H. *And.* No long-er strives... my jea-lous

H. soul. *f* Cease, ... noi- - - - sy

*p* trem:

H. knaves, and an- - - - - swer me.

*f*

H. *poco meno.* *marcato.* *b* *c*

"Have ye o-beyed your lord's de- - - - - cree?"

*colla voce.*



*ALLEGRO FEROCO ASSAI.*

**H.**

**TENORI.**

**CHORUS.**

**BASSI.**

*f*

Back! back! Oh! horror! ye mistake!

Seize the traitor, smite and slay! Seize the traitor, smite and slay!

Seize the traitor, smite and slay! Seize the traitor, smite and slay!

*ALLEGRO FEROCO ASSAI.*

*ff*

ye mis take! Oh horror! ye mis take! Loose me,

Learn thyself, how we obey! how we o... bey!

Learn thyself, how we obey! how we o... bey!



H. fiends, for mercy's sake! Loose me! loose me, fiends, for mercy's

Seize the traitor, smite and slay! smite and

Seize the traitor, smite and slay! smite and

sake! fiends! fiends! fiends! Oh! Horror! ye mistake! ye mis-

slay! Learn thy self, how we o--bey! Learn thy self, how we o--

slay! Learn thy self, how we o--bey! Learn thy self, how we o--

*ff*



H.

-- take!

-- bey!

-- bey!

H.

Ah!.....

Ah!.....

Ah!.....

Quaff the goblet's madd'ning

Ah!.....

Quaff the goblet's madd'ning

*TEMPO PRIMO.*



tide! Laugh at scruples, fear de-ride! Quaff the goblet's madd'ning tide! Laugh at scruples, fear de-ride! Quaff the goblet's madd'ning tide! ... Laugh at tide! ... Laugh at scruples, fear de-ride! ...

*sf* *ff*



All.... who come.... our path a... cross,....

All.... who come.... our path a... cross,....

Men, or... i... ron,... are but dross. are but

Men, or i... ron,... are but dross. are but

dross. are but dross. All who come our path a... cross,....

dross. are but dross. All who come our path a... cross,....



..... Men, or i - - ron, men, or i - - ron, are but

..... Men, or i - - ron, men, or i - - ron, are but

*ff*

dross. ....

dross. ....

*ff*

*ALLEGRO ASSAI.*

FRIDOLIN.

Good smiths,

*ALLEGRO ASSAI.*

*dim*

*pp*

*p*

*pp*



F. your lord. . . . . demands through me, "Have ye e-

*pp*

F. TENORI. **ALLEGRO FEROCO ASSAI.**  
 -beyed his high de-ree?"  
 BASSI. CHORUS. Laugh at scruples

Laugh at scruples, fear de-ride!

*cresc. affrettando. fff*

COUNT. Hold! hold! at your pe-til, touch him

Seize all traitors! **RECVO**

Seize all traitors! Seize!

*colla voce.*



*meno.*

CT. *meno.*

not.... Poor vic - tim of a fiend..... ish

*meno.*

*ANDANTE.*

CT.

plot.

CHORUS.

TENORI.

BASSI.

Dread Lord, dread Lord, we own thy sov'reign

Dread Lord, dread Lord, we own thy sov'reign

*ANDANTE.*

*staccato.*

*pp*

sway; In life or death, we thee o - bey.

sway; In life or death, we thee o - -

459.



Ask yonder furnace, it can tell, Whe-ther we

-- bey!

Ask yonder furnace,

it can tell, Whether we

COUNT.

*ALLEGRO.*

What mean ye? What mean ye knaves? be-ware my

do thy bid-ding well.

do thy bid-ding well.

*ALLEGRO.**trem: cresc.*

ire! . . . . Whom. . . . have ye killed?

REC<sup>o</sup>

(a long pause.)

*colla voce.*



*ANDANTE.*

COUNTESS. *f* *>* *b* *b*  
Oh! aw...ful,

COUNT. *f* *b* *b*  
Oh! aw...

TENORI. *CHORUS.*  
Hu... bert, thy Squire!

BASSI. *CHORUS.*  
Hu... bert, thy Squire!

*ANDANTE.*

*p* *pp staccato.* *p*

Cs. aw...ful, and mys...te...rious Pro...vi...dence! Who

Ct. ...ful, and mys...te...rious Pro...vi...dence! Who judg...est

*15459.*



Cs. judge-est crime, ..... and guar-dest in- no-  
 CT. crime, and guar-dest in- no-  
 Dread Lord! in life, or death, we thee o-  
 Dread Lord! in life, or death, we thee o-

dim. dim.

ANDANTE RELIGIOSO. (M.M.  $\text{♩} = 69$ .)  
 COUNTESS. --- cence!  
 COUNT. --- cence!  
 SOPRANI. *mp* Let your voi-ces an-thems raise, In  
 CONTRALTI. *mp* Let your voi-ces an-thems raise, In  
 TENORI. CHORUS. --- hey.  
 BASSI. --- hey.  
 ORGAN. *mp*

Ped.  $\text{♩} 8\frac{1}{2}$



heart-felt songs of grate-ful praise. Laud the jus-tice, mer-cy,

heart-felt songs of grate-ful praise. Laud the jus-tice, mer-cy,

love, of Him who reigns all worlds a--bove.....

love, of Him who reigns all worlds a--bove.....

CELLI.



# EPILOGUE.

211

**COUNTRESS.** *MAESTOSO.* (M.M.  $\text{♩} = 92$ .) *ff* *con slancio.*

**ORCHESTRA.** *ff* *TROMBE.*

Join we all the

glo - rious song, Lift our voi - ces clear and strong.

He, our Lord and God, is just, In Him, e -

ver, e - ver, will we . . . . trust . . . . .



COUNTESS

SOPRANI

CHORUS. CONT!

TEN!

BASSI.

Join we all the glo- - - rious song, Lift our

Join we all the glo- - - rious song, Lift our

Join we all the glo- - - rious song, Lift our

Join we all the glo- - - rious song, Lift our

voi- - ces clear and strong. He, our Lord and God, is

voi- - ces clear and strong. He, our Lord and God, is

voi- - ces clear and strong. He, our Lord and God, is

voi- - ces clear and strong. He, our Lord and God, is



just, In Him, e-... ver, e-... ver,

just, In Him, e-... ver, e-... ver,

just, In Him, e-... ver, e-... ver,

just, In Him, e-... ver, e-... ver,

The piano accompaniment consists of two staves with chords and triplets.

will we.... trust.

will we.... trust.

will.... we trust.

will we.... trust.

The piano accompaniment continues with chords and triplets, including a *ff* (fortissimo) marking.



COUNT. marcato e largamente.

All on earth that's true, and right, Pre - cious

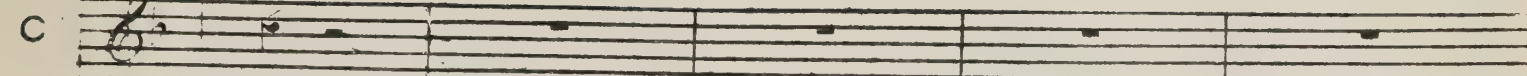
is, in.... Hea - - - ven's sight, And a wall of

guar - - dian fires Vir - - tue shields, Vir - - tue

shields,..... when vice..... con - - spires.....

15459.





SOP! *marcato.*

CHORUS.

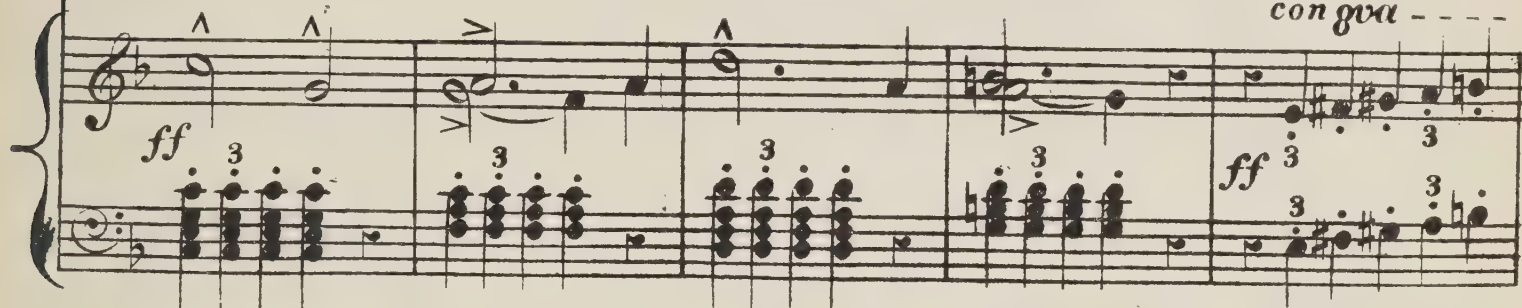
CON! All on earth that's true and right, Pre - - cious

TEN! All *marcato.* on earth that's true and right, Pre - - cious

BASSI. All *marcato.* on earth that's true and right, Pre - - cious

All on earth that's true and right, Pre - - cious

*con ga - - -*



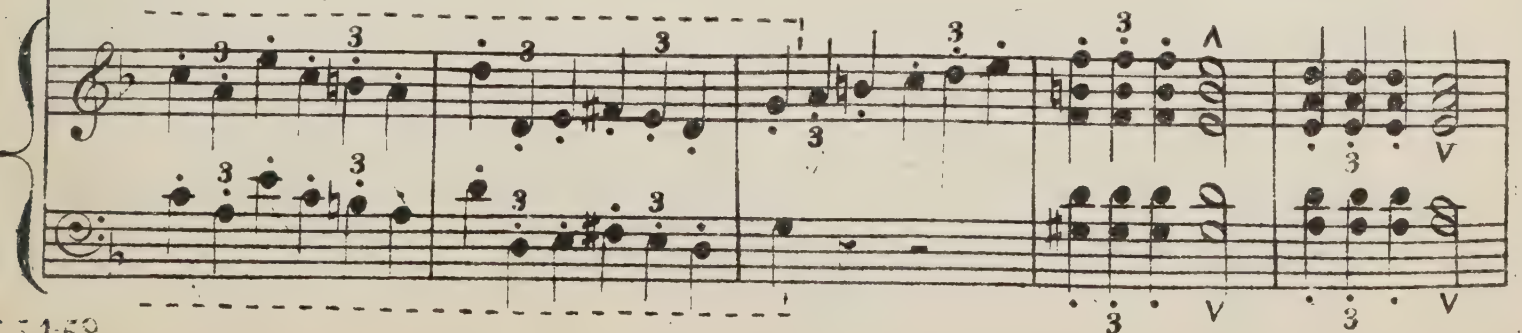
*con ga - - -*

is in.... Hea - - - ven's sight, And a wall of

is in.... Hea - - - ven's sight, And a wall of

is in.... Hea - - - ven's sight, And a wall of

is in.... Hea - - - ven's sight, And a wall of





guar \_ \_ dian fires Vir \_ \_ tue shields, vir \_ \_ tue  
 guar \_ \_ dian fires Vir \_ \_ tue shields, vir \_ \_ tue  
 guar \_ \_ dian fires Vir \_ \_ tue shields, vir \_ \_ tue  
 guar \_ \_ dian fires Vir \_ \_ tue shields,

shields, . . . . . when vice . . . . . con \_ spires . . . . .  
 shields, . . . . . when vice . . . . . con \_ spires . . . . .  
 shields, . . . . . when vice . . . . . con \_ spires . . . . .  
 vir \_ \_ tue shields, when vice con \_ spires . . . . .

15459.



## FRIDOLIN.

*largamente.*

Join we, then, the glo-rious

song, Lift our voi-ces clear and strong. He, our

Lord, and God, is just, In... Him, e-

ver, e- ver, will we trust.

COUNT.

Join we, then,.....



## COUNTESS.

Join we then..... the glo-rious

..... the.... glo-rious song.

song, FRIDOLIN.

Join we all the glo-

Join we all the

SOP! Join we all the

CONT! Join we all..... the glo-rious song, Lift our voi-ces

TENORI. Join we all..... the glo-rious song, Lift our voi-ces

BASSI. Join we all the glo-rious song, the

Join we all the glo-rious song, the



C.S.

F.

CT.



CS. the glo - rious song,  
 F. all the glo - rious song,  
 CT. all the glo - rious song,

all the glo - rious song,  
 SOPRANI & CONTRALTI.

TENORI & BASSI.

He, our Lord and God is  
 He, our Lord and God is

*p*

*cresc.*  
 just, In Him e - - - ver will we trust.  
*cresc.*  
 just, In Him e - - - ver will we trust.

*cresc.*

*cresc.*



*PIU MOSSO.*

*ff* <sup>^</sup> <sup>^</sup> <sup>^</sup> <sup>^</sup> <sup>^</sup> <sup>^</sup>

Join we then the glo- - - rious song, Lift our

*ff* <sup>^</sup> <sup>^</sup> <sup>^</sup> <sup>^</sup> <sup>^</sup> <sup>^</sup>

Join we then the glo- - - rious song, Lift our

*f* <sup>^</sup> <sup>^</sup> <sup>^</sup> <sup>^</sup> <sup>^</sup> <sup>^</sup>

Join we then the glo- - - rious song, Lift our

*ff* <sup>^</sup> <sup>^</sup> <sup>^</sup> <sup>^</sup> <sup>^</sup> <sup>^</sup>

Join we then the glo- - - rious song, Lift our

*ff* <sup>^</sup> <sup>^</sup> <sup>^</sup> <sup>^</sup> <sup>^</sup> <sup>^</sup>

Join we then the glo- - - rious song, Lift our

*ff* <sup>^</sup> <sup>^</sup> <sup>^</sup> <sup>^</sup> <sup>^</sup> <sup>^</sup>

Join we then the glo- - - rious song, Lift our

*ff* <sup>^</sup> <sup>^</sup> <sup>^</sup> <sup>^</sup> <sup>^</sup> <sup>^</sup>

Join we then the glo- - - rious song, Lift our

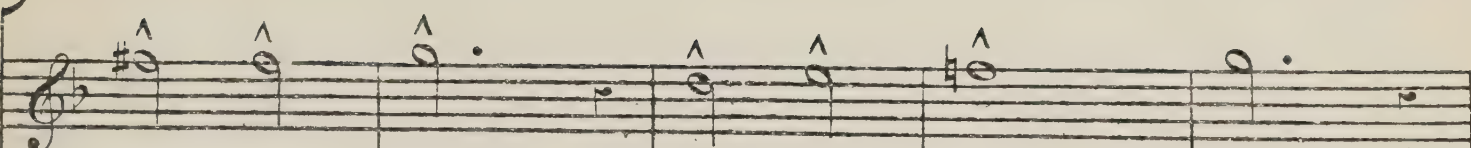
*PIU MOSSO.*

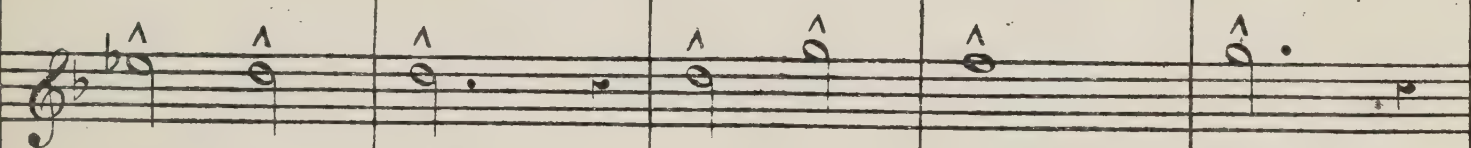
*ff* <sup>^</sup> <sup>^</sup> <sup>^</sup> <sup>^</sup> <sup>^</sup> <sup>^</sup>

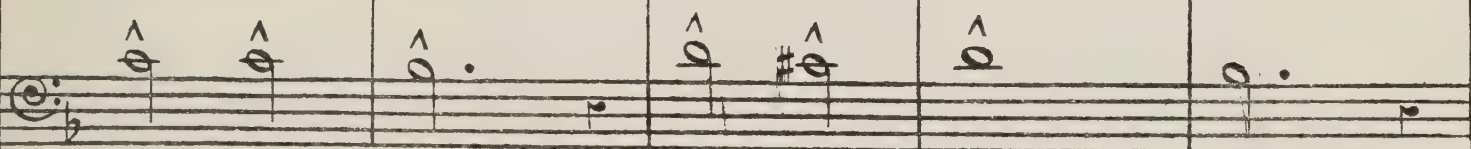


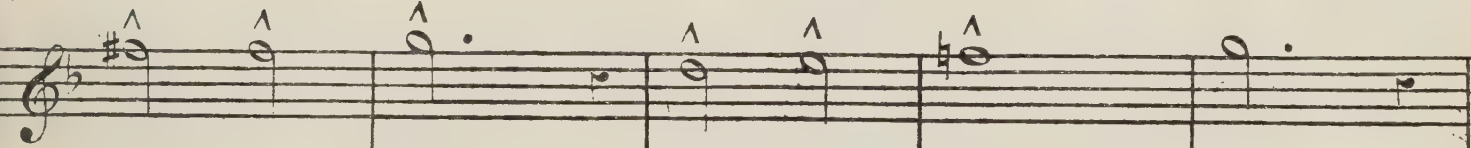
[illegible]

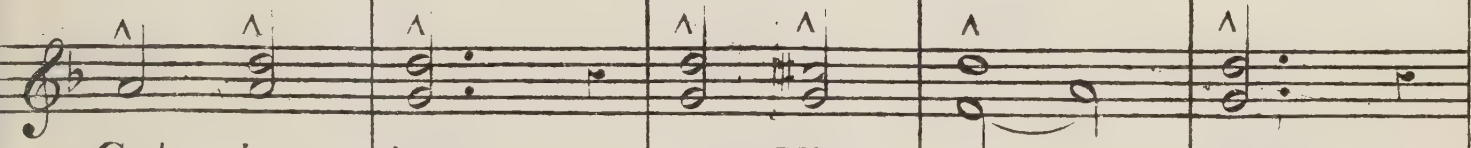


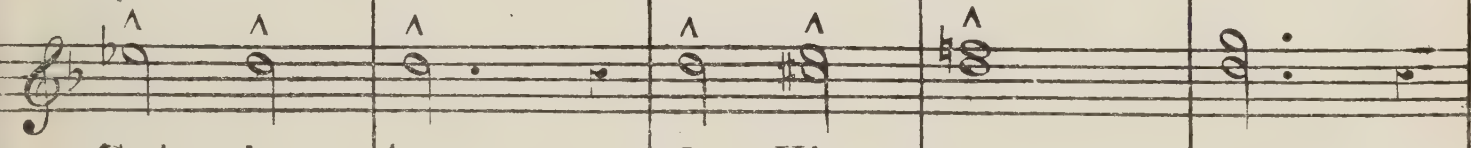
CS. 

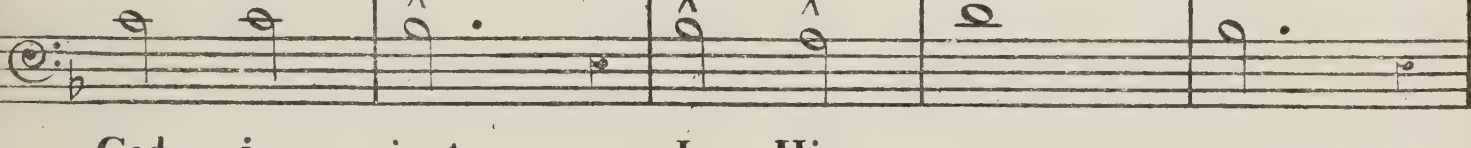
F. 


CT. 

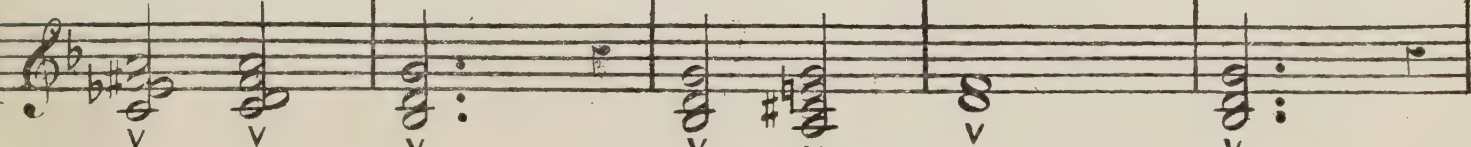










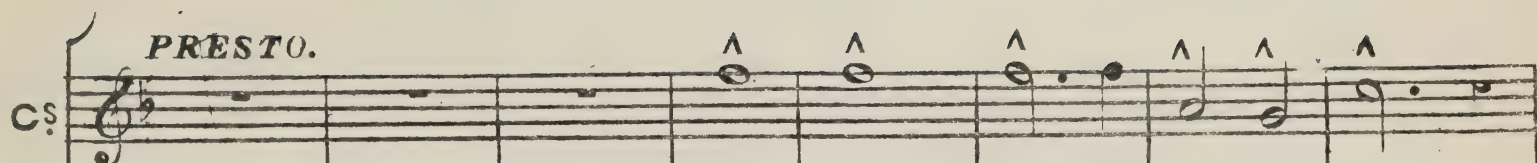




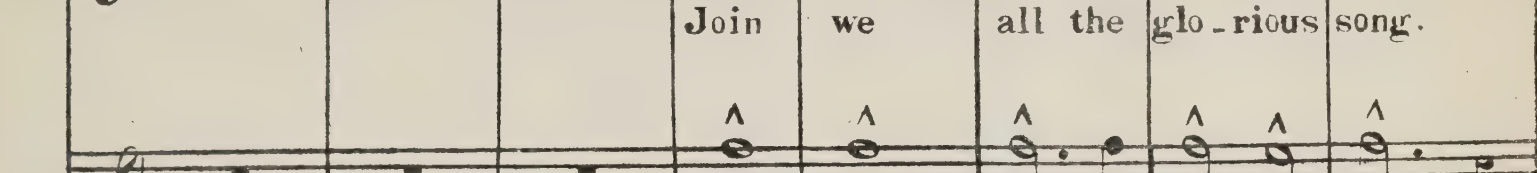





*PRESTO.*

C<sup>s</sup> 

Join we all the glo-rious song.

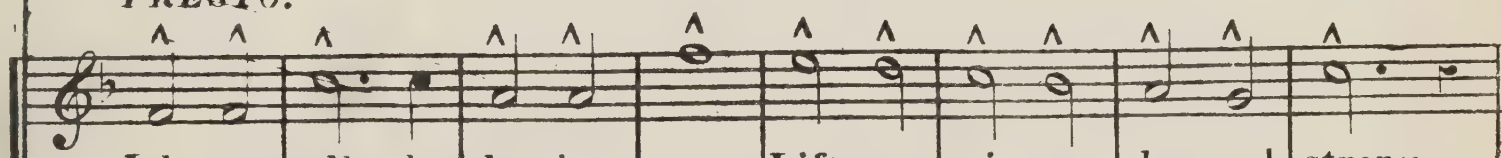
F. 

Join we all the glo-rious song.

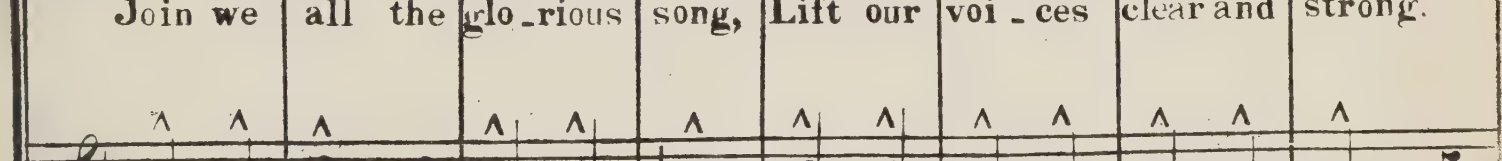
CT 

Join we all the glo-rious song.

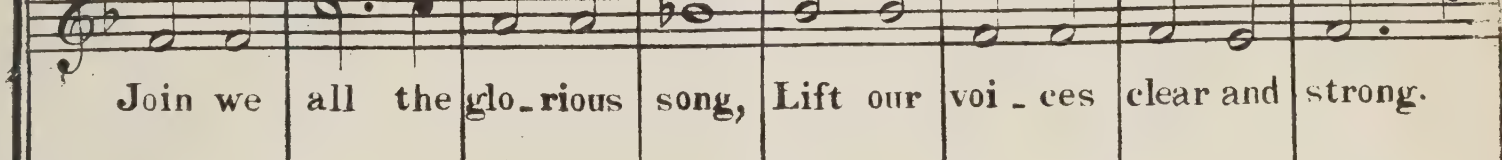
*PRESTO.*



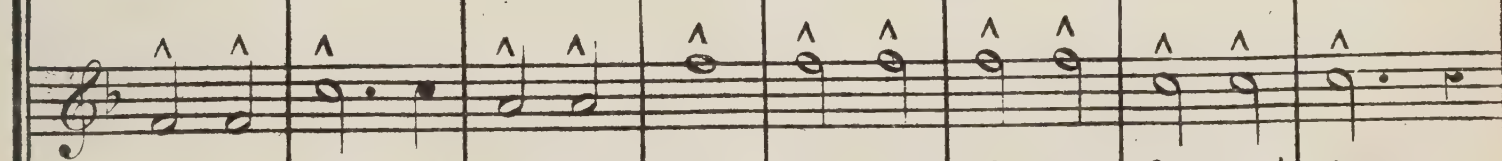
Join we all the glo-rious song, Lift our voi-ces clear and strong.



Join we all the glo-rious song, Lift our voi-ces clear and strong.



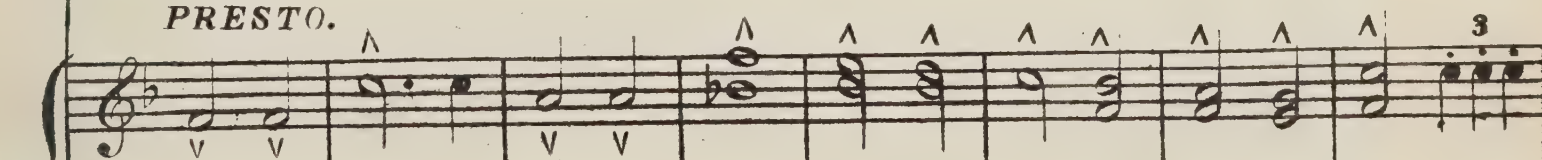
Join we all the glo-rious song, Lift our voi-ces clear and strong.



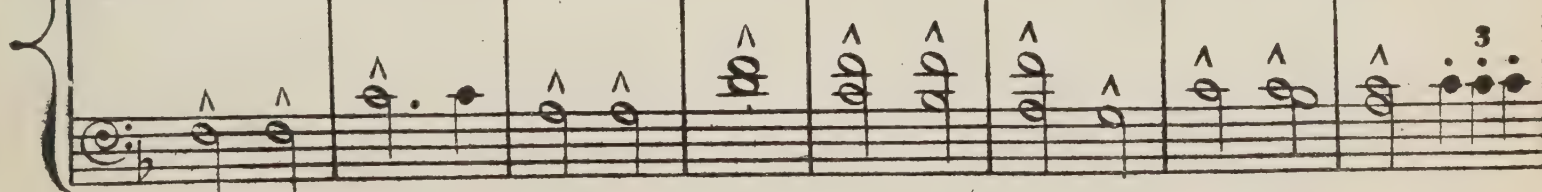
Join we all the glo-rious song, Lift our voi-ces clear and strong.

Join we all the glo-rious song, Lift our voi-ces clear and strong.

*PRESTO.*



Join we all the glo-rious song, Lift our voi-ces clear and strong.



Join we all the glo-rious song, Lift our voi-ces clear and strong.



CS. Lift our voi\_ces clear and strong. He,.... our Lord and God is

F. Lift our voi\_ces clear and strong. He,... our Lord and God is

CT. Lift our voi\_ces clear and strong. He,.... our Lord and God is

He, our Lord and God, our Lord and God is

He, our Lord and God, our Lord and God is

He, our Lord and God, our Lord and God is

He, our Lord and God, our Lord and God is

He, our Lord and God, our Lord and God is

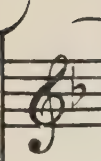


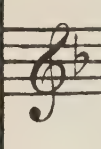
C1 just, In. . . . Him e \_ \_ \_ \_  
 F. just, In. . . . Him e \_ \_ \_ \_ ver  
 C2 just, In. . . . Him e \_ \_ \_ \_ ver

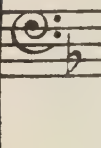
just, In Him e \_ \_ ver will we trust.  
 just, In Him e \_ \_ ver will we trust.  
 just; In Him e \_ \_ ver will we trust.

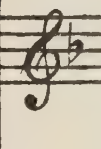
just, In Him e \_ \_ ver will we trust.

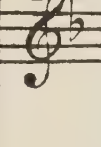


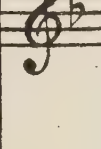
CS.  ver. ... will. ... we trust. we

F.  will. ... we trust.

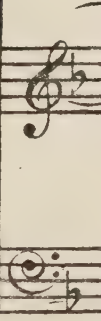
CT.  will we trust.

 In Him we

 In Him we trust.

 In Him we trust.

In Him we trust.



*rall? poco a poco sino alla fine.*



**C.S.**  
e... ver, e'er...

**F.**  
we e... ver, e... ver,

**C.T.**  
we e... ver, e... ver,

e... ver, we e... ver

In Him, e... ver will we

In Him, e... ver will we

In Him, e... ver will we

*rall.*



C.S. *trust.* .....

F. *trust.* .....

C.T. *trust.* .....

*trust.* .....

*trust.* .....

*trust.* .....

*trust.* .....

*rall?* .....

























M  
1533  
R2F7

Randegger, Alberto  
[Fridolin. Piano-vocal  
score. English]  
Fridolin

UNIVERSITY OF TORONTO

EDWARD JOHNSON  
MUSIC LIBRARY



